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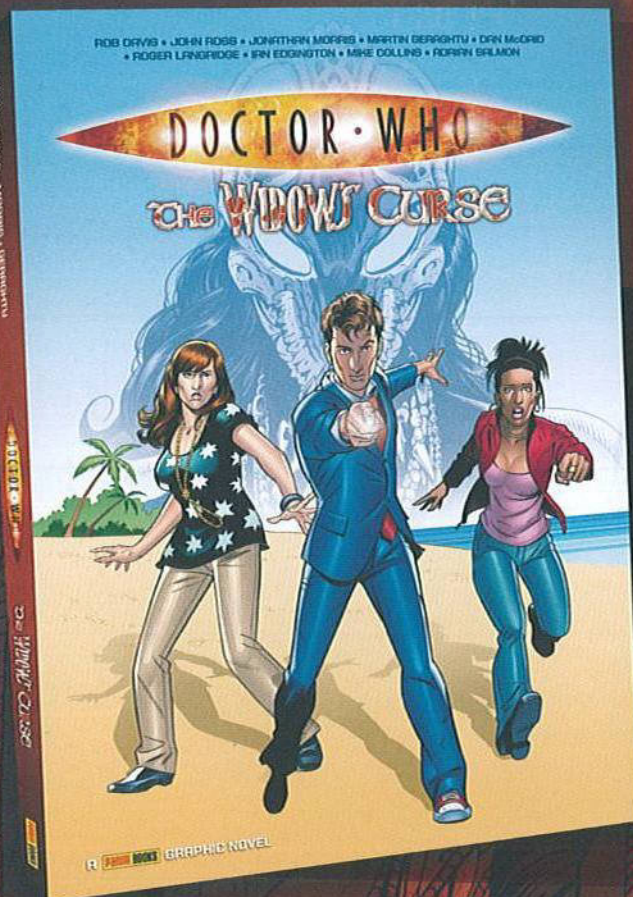
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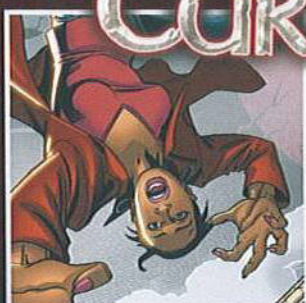
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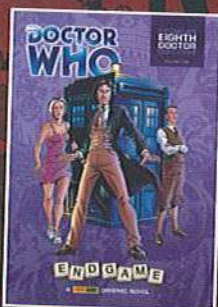
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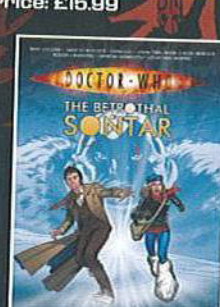
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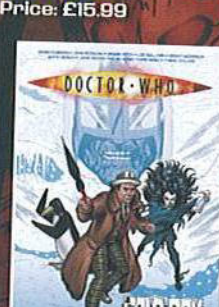
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Sarah Jane Smith

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elcome to this very special edition of **Doctor Who Magazine** – celebrating the astonishing world of one of the Doctor's most remarkable companions, Sarah Jane Smith. We first met Sarah Jane in 1973, when the plucky young reporter joined forces with the Doctor to defeat the Sontaran Linx. She became the

Doctor's faithful companion, facing a myriad of monstrous foes: Daleks, Cybermen, Mummies, dinosaurs... even the Loch Ness Monster! Her adventures in time and space were brought to an abrupt end when the Doctor was forced to return to Gallifrey without her.

Back on Earth, Sarah carried on her adventures. She acquired the robot dog K9, found a super-advanced computer called Mr Smith and adopted a young boy she named Luke. She made new friendships, too, with Maria, Clyde and Rani – three youngsters who helped her save the world time and again. Today, Sarah Jane lives in Bannerman Road, Ealing... and her current adventures are as extraordinary as her travels in the TARDIS!

This Special takes a look at Sarah Jane's own series, *The Sarah Jane Adventures*, which has enjoyed two tremendously successful series on CBBC and BBC One since 2007. DWM has been given exclusive access to the scripts and shooting schedules, to allow us to tell you what was shot where and when, what scenes didn't make final cut and how the stories were originally envisaged. Packed with comments from the cast and crew, script extracts and a complete list of original transmission times and ratings, this is the ultimate guide to *The Sarah Jane Adventures*.

Don't forget, Sarah Jane, Luke, Clyde and Rani return for a third series of adventures on BBC One from 15 October. For all the latest on the new series – and, of course, all the latest on *Doctor Who* – keep reading DWM every four weeks. Happy reading!



ANDREW PIXLEY WOULD LIKE TO THANK...

David Brunt, Russell T Davies, Galaxy 4, Clayton Hickman, Andrew Martin, Gareth Roberts, Julie Rogers, Edward Russell, Gary Russell, Michael Stevens... and not forgetting Elisabeth Sladen for being so wonderful both then and now.

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Elisabeth

Elisabeth Sladen talks about her life, her career, and over three decades of playing the one and only Sarah Jane Smith...

Words: **John Ainsworth** Photography: **Dan Goldsmith**

It's a Thursday afternoon and I'm in Studio 2 at Upper Boat Studios just outside Cardiff. *The Sarah Jane Adventures* producer, Nikki Wilson, is suddenly laughing her head off and nobody knows why. Still chuckling, Nikki points at the monitor in front of her showing the two Blathereen monsters that are currently on set. "I love this show," she says in between giggles. "I'm sitting here, looking at two giant orange monsters eating cabbage!" I smile too, thinking how lovely it is that the series producer, with such a heavy work load, is still able to take a childish delight in the absurdities of her own show. This fact is doubly impressive given that that production team is only two days away from the end of a long and intense three-month shoot on the show's third series.

I'm at Upper Boat to spend a day on the *The Sarah Jane Adventures* set to interview the series' star, Elisabeth Sladen. Happily, I already know Lis quite well, and I've also had the privilege of

Director Alice Troughton comes over to say 'Hello' and kindly gives me a set of 'sides', which is basically all the script pages that will be filmed today.

"Last year, it was six pages of script a day," says Lis as I study the script. "That would be a norm, and that's still quite a lot. Then it got up to seven and a bit. And then this year, we've had eight pages to film in a day. We didn't quite do it. We did seven or eight. That's an awful lot. It depends on the ammunition of a scene, but it's still a hell of a lot." Lis quickly flicks through her pages of script for today's filming. "Seven and two eighths we've got today! We're nearly there! And we've got green screen. We've got monsters. It's so uncomfortable for the guys. It's so hot."

Sitting some distance away from us are the two Blathereen actors, Paul Kasey and Ruari Mears. Both are in full costume but with their heads off gratefully bathing in the cold air that is being blasted at them from the air conditioning unit in front of them.

Today is a busy day for Lis as she is in all the scenes being shot along with the two Blathereen.

I snatch the moments between set-ups and during Blathereen close-ups to talk to her. Despite the pressure, she is very relaxed. She rarely refers to her script throughout the day but the delivery of her lines is always word perfect. She leaps up mid-conversation the moment she is called to set and seconds later is locked in a stranglehold with one of the orange creatures or threatening them with a vinegar gun. It's a remarkable gear change and I wonder how she manages it.

"That's all about knowing what the scene you were coming from was, what was the pace of the scene before. That can be difficult when you don't know what the pace was because you film out of order. So, I try to learn the whole story up front. As I get towards the end of the series, I have a bit of gridlock! The night before I usually try to hone it, just pick things in it and nail it a bit more. But as you get nearer the end you're kind of walking behind yourself a little bit. I get ahead half-way through and then all of a sudden go down on a water slide."

It's easy to forget that as well as long shooting days, actors also have to find time to learn their lines and work on their performance.

"Everyone has their different way of learning things," she says. "I'm not a quick learner. I like to be really, really solid on my speech, otherwise I don't know where I am. I can't pick

"I'm not playing an alien. So I like to be seen to make mistakes as the character..."

working with her. I've experienced first hand Lis' professionalism, attention to detail and inventiveness behind a microphone and it's good to see her at work in front of a camera. And this time, I can just sit back and watch while director Alice Troughton keeps an eye on the clock and works hard to keep the shoot on schedule despite all the technical challenges that a series like *The Sarah Jane Adventures* brings with it.

"We have two directors this year. So that's been hard for the production side," explains Lis, sitting in the chair next to me in front of the Blathereen spaceship set. Joss Agnew would do Episodes 1 and 2, then he would go away and prep on 5 and 6 while Alice came in with 3 and 4. She'd finish that and we'd be on Joss' 5 and 6. So, when you think you've got the same camera and same lighting... Everyone's in it together. I'm Monday to Friday. They have to do every other Saturday, working on a prep and a tone. That's hard. Same costume, same make-up. Everyone's feeling it today, I think."



it up on the day. I can't do that. We often have re-writes. If we finish shooting at 7pm, which is normal, by the time you get home it's half-seven, quarter-to-eight. I throw myself in the bath, scrape the Polyfilla off and then I quickly get a cup of tea. Sometimes I'll sit for a minute but sometimes I'll go straight into what we're doing the following day. Quite often, Sarah Davies, our Second Assistant, will phone and say 'Lis, you just missed the re-writes! Bobby's here. He's on the way.' It's not always the night before. But then when you get ahead learning a script you've got to realise that you are going to get re-writes. Sometimes they take bits out of a speech. So it can be dangerous. Sometimes it works for me. Sometimes it works against me. Sometimes you'll get a rhythm in a chunk of dialogue and if they take out just two lines, you find you've got to change your approach."

Like breaking the tune, I suggest, and Lis vigorously agrees.



"Exactly! Exactly! I'm sometimes on the phone to Gary [Russell - script editor] saying 'Have I got these re-writes right?' So much came for Episodes 5 and 6 that we did with David [Tennant]. But it depends. Sometimes we're over-running. Sometimes they see something that should be picked out more. There are all sorts of reasons."

There's a call of 'Lizzy' from the director, Alice - and Lis bounces away to take her position on set for the next scene. The morning passes quickly with few chances for Lis and I to really talk. It's not until lunch time when I join Lis for tea in her trailer, just outside studio 2, that I get a chance to turn my recorder on again. Although watched by many adults, myself included, *The Sarah Jane Adventures* is essentially a children's programme and I wonder if that alters the way Lis approaches her performance?

"No. It's *Play for Today* for me. Every single time," she responds with a laugh, turning off the kettle and splashing boiling water into two mugs. "You approach everything the same. It's the same with *Doctor Who*. It's an adventure yarn. We're not sending messages. It's a great big adventure. You play the scene but you try to jig it up a bit because it isn't reality. You have a reality in it and then you take that extra step into the great unknown. You have to suspend disbelief. If you're not careful, you could reason things out to the point where you don't have a programme. You could be so reasonable about it that it wouldn't be exciting. Like the scene we're doing with the Blathereen today, it's a reality and you play it to the hilt. You can't be mealy mouthed about it. You've got to go for it sometimes."

With *The Sarah Jane Adventures*, Lis is the star of her own show, rather than simply the Doctor's companion as she had been in *Doctor Who*. But is Lis concerned that Sarah should not just be seen as a replacement Doctor figure?

"I'm not playing an alien. So, I like to be seen to make mistakes as the character. She's still trying to get it right, but you're allowed to make mistakes because you're not all-seeing, all wonderful. The Sarah I used to play, which was fun, where you could leap first and think later... It was the Doctor's hand who pulled you back and said 'Oh-oh! Don't go there.' But now... I'm not allowed to scream in *The Sarah Jane Adventures*. The kids scream. I'm the responsible



one. I have to think before I leap because I take them into an area of danger. And there is that kind of responsibility on the show that we have to look out for. You have to be responsible about guns and shooting people."

Clearly Lis cares a great deal about Sarah and knows the character inside out. With that in mind, I ask Lis if she had any direct input into the scripts?

"Yes, I've said that next year we'll have a health farm and could we go somewhere nice and warm," she laughs, but of course she's not serious. "Alice is very good. If there's something that I'm not comfortable with, I'll say why and usually it turns out that we've both not been totally happy with whatever it is. Either it's not necessary or it doesn't quite mean anything or sometimes taking it out makes it tighter. We're quite flexible once we're on set and the last word will go to Nikki, our producer, who is usually more on the ball than we are. Today there was a line that Sarah says to herself and there was the word 'funny' in front of it, and you don't need that because you can show that with your face."

"We do talk about where we're going with each season. We have a producer chat over a meal and talk about things that I would like to see. They are always very good... Where do you think she would go? What stage do you think she's at?

We do that even though I don't look at the actual kind of stories that we do. The actual feel of it, we discuss together and we usually coincide. Production and Russell and myself... we think the same. It brings an air of support. There's nothing you're really fighting against at all. It's about the feel of a season and being comfortable with wherever it will go within that field."

At that moment, Lis is called into make-up to prepare for the afternoon's shoot. She's required on set for almost the entire duration and it becomes clear that I'm not going to

get any further opportunity to talk. Lis is deeply apologetic but, of course, I understand that making the actual show is rather more important than chatting to me.



e reconvene a few days later. Series Three of *Sarah Jane Adventures* has wrapped and Lis is back home in London, still coming down from the

rollercoaster ride of production and catching up with the rest of her life that has had to be put on hold whilst she becomes Sarah Jane for three months. This time, I begin our conversation by taking Lis right back to the earlier days of her acting career. We are all familiar with Sarah Jane, but in fact Lis has played a great many other roles and had an extensive and varied career even before she joined Jon Pertwee as his companion in 1973.

"I was mainly into theatre. I had to move to London. I'd just done a second season with [Alan] Ayckbourn at Scarborough and Brian [Miller, Lis' husband] and I had both done the first season together. He was playing William Featherstone in *How the Other Half Loves*, which was Alan's second successful play. Brian was on tour with it before it went into town. But when it was in Scarborough, the year before, I played the wife who was a fifty-year-old, menopausal bitch. As I was 22 at the time, good, bad or indifferent, there was no way I was going to get the part for the London show. I think I might have stayed up North forever. I was really happy in Manchester. You had a lovely circle to go around. You had theatre, you had Leeds, Alfred Bradley, BBC Radio, and you had Granada down the road. It was a great Mecca, and I think it still is. I think the Exchange had just come along as well. I just loved Manchester and also it was near Liverpool, my home town, and it was easy to get up to Birmingham where Brian's family are. So, the necessity of moving to London was Brian getting a job in the West End. I had no agent in Manchester - I didn't want one. I had an agent who came up to see something who said 'When you come to London, I would be interested. So, instead of being a big fish in a little pond, I became a very small fish in an enormous pond.' "I think we slept on a friend's floor for a few months because we just didn't know where to go or what to do, then we found this flat that we liked. I did Stephen Poliakoff's first play, *Pretty Boy*, at the Royal Court with Michael Pennington. I got an agent and I did six months in *The Philanthropist* at the Mayfair theatre. It was understudying a small part.

"So, other than going into a West End play, I turned my sights to telly. I did one *Doomwatch*, two *Z-Cars* and *Some Mothers Do 'Ave 'Em* which they asked to see me for. I couldn't believe anyone had even heard of me. To go up to the sixth floor to see Michael Mills [the BBC Head of Comedy] was quite a thing. I didn't realise that at the time. And I didn't realise that I was up for the main character with Michael Crawford. Michele Dotrice got it, so evidently it came down to between her and me. My consolation prize was would I like to be in an episode? I said yes, I'm not proud. I was the girl in the shop with the oranges. So, I was just feeling my way."

Having worked with many actors myself, and knowing how hard it often can be to find acting work, I remark to Lis that she seemed very in control of her career.

"Does it sound like that? Gosh, that sounds lovely! Well, I suppose in a way, yes. When you

pop in and out of telly, it's really difficult to understand the medium. And that's not just how you behave in front of the camera. You get lost with all the shenanigans behind the camera. You've got no idea how much noise there is. You've got make-up, you've got costume at you, you've got the sound man with your mic, you've got the camera man with angles, you've got changes in the script, you've got the lighting, you've got everything. Then all of a sudden it's silent and they go 'Action!' It was all this going on behind the camera that was a totally new world to me. You need to almost feel that you can be aware of it but ignore it. So that you can be in control for when they say 'Action', once everyone leaves.

"I loved my *Z-Cars*. My first *Z-Cars* was as a 16-year-old who had run away from home. Valerie Hollingsworth was her name. It was for a director called Derek Martinus. I was meant to

be this girl from Northumberland so they sent me to what was then the BBC archive library for voices. The only recording they had for that accent was an 82-year-old woman recounting her butter-making days. So, I tried to get this off pat, came on set and Derek said 'I'm awfully sorry, but we can't understand a word you're saying.'" Lis laughs out loud as she recollects this reaction to her diligence.

"In the days of *Z-Cars* you never did them back-to-back unless, of course, if you were a regular. But I got them with a very small gap between which is how I got *Doctor Who* because the director was one of the only people who's ever cast me against type. It was Julia Smith who later did *EastEnders*. She cast me in a *Z-Cars* with three girls who were shoplifters. I was a Liverpool scrubber, and I loved it! I tore holes in my stockings, I took the hem of my skirt down, but I wouldn't take my false eyelashes off. They

"I was really happy in Manchester. I think I might have stayed up north forever..."

said 'Can you mess her make-up a bit?' and I said 'Ok, I'll do it' but I didn't because the first scene started with me looking in a mirror and I thought 'No, I'm not going to start looking like that!'

"So, because I had done two episodes of *Z-Cars* so close together, the exec producer Ron Craddock remembered me when they were looking for a girl for *Doctor Who*. He was literally at Threshold House shouting down a corridor 'Do you know Lis Sladen?' and Barry Letts said 'I've never heard of her, who is she?' So I got *Doctor Who* through *Z-Cars*."

As far as *Doctor Who* aficionados are concerned, clearly getting a regular role in *Doctor Who* should be the pinnacle of any actor's career, but was it a big thing for Lis?

"At the time it was just regular work," she admits. "I never saw it as 'Oh, my God, I'm starring'. It was just work. It was regular work, which was wonderful. You went in every week. You were on contract for a year. The only 'big' thing about it was that it had a name like Pertwee. That was the only thing against it really, at the time. I was not used to the hierarchy. I came from a different sort of acting background. Yes you have your actors who are more experienced but it was very much a team effort. Yes, you were polite to the ones who were the lead actors but it wasn't like the whole place had to say 'Yes' to them. Everything was still discussed. Coming into *Doctor Who*, it didn't seem like that. Jon would hate me for saying this and I'm sorry in a way, but there's no other way to describe it. Jon would think he was very giving and that it was all a team effort. Basically though, everyone kept Jon happy, and I'd never seen that before. I didn't really take that on



board. Very early on I realised what I would have to do off camera, to make it work on camera. There was no point in me bucking the system. I thought 'Oh, that's how you play it, is it? Ok.' I know Barry Letts likes my work and he has said so and proved it. But with different directors coming on, there was no reason for them to know what I'd done before or what I hadn't. Sometimes you did get the feeling that... 'Oh, could you repeat that because actually you didn't know you did that' and I would think 'Yes, I can because I actually plotted that in.' I was far more, I think, manipulative in *Who* than I had ever been to actually make it work. So, it was kind of a big step in that way, rather than thinking about in the way of 'Gosh, I'm number two on the cast list.' I was looking at it from a different perspective."

I have immediately homed in on the word 'manipulative' and think this is probably a very honest admission for Lis to make. So, I ask her to expand on exactly what she means by that.

"Well, I knew it was no good speaking up. You would normally put your two-penneth in, which I did later on. I remember once Jon saying 'she's in the wrong position' and I nearly floored him. But I thought, if I do that, we'll never work together again. When you were on set for *The Sarah Jane Adventures*, you will have noticed how many women were behind the camera. It wasn't like that when I started *Doctor Who*. You had the make-up girls and the odd designer, but no women on cameras, no women in props. It was absolutely male-orientated. I was little and I played that card. Quite often I was the only girl on set. So I thought, 'I'm going to have some fun with that.'"

All this strikes me as ironic when you consider the nature of Sarah Jane's character as a strong, women's lib, no-nonsense lady of the 1970s.

"I know," agrees Lis, "I thought of that a few times. That was Sarah getting her way any way she could!"

Lis joined *Doctor Who* for Jon Pertwee's last series beginning with *The Time Warrior*. However, although this story was broadcast as the opening story of Season 11, it was actually made at the very end of previous season's production schedule.

"*The Time Warrior* was tagged on to Jon's end of season. That made it quite difficult for Jon because he'd literally just left Katy. If he called me Katy he cried, and I used to think 'Oh, dear, this is what it's going to be like.' I think the best gift I ever had was being tagged on to Jon's previous season because in between *The Time Warrior* and *Invasion of the Dinosaurs*, I had about three months off. So, I had three months to think about this character. I had no script, but I was thinking about her. What I'd had in *The Time Warrior* was the amazing Robert Holmes who loved gothic. And I love gothic. And we'd been set in this castle. Now if you remember that I've done a lot of theatre and you're set in a castle with these enormous stones, you think

"Often I was the only girl on set. I thought, 'I'm going to have some fun with that.'"

of Errol Flynn's *Robin Hood*. They're big, even for the screen. They're big, juicy characters. They have a reality but there's something that you just play bigger. That suited the way that I'd worked. And also David Daker gave such a lovely rich performance. There were horses. It was mediaeval. There was language that isn't every day. That helped me enormously because that gave me such a strong way of standing in a scene. That allowed me not to be walking down an ordinary street looking in the shop window. My reality was large. It was a very strong way of working. Strong rather than big. So, by the time I came to *Invasion of the Dinosaurs* where I realised that they wanted something else, I thought 'I can't do that. This is what I've got to do,' and I don't think I was ever allowed to be as strong again. I think *The Time Warrior* is the true Sarah. I loved it. I didn't realise that at the time of course."

I suggest that other actors who have played companions would probably also agree that their first story is often the strongest for their character and that, over time, their unique aspects can be forgotten or under-used.

"Yes, you do realise that you've got to fill a slot," agrees Lis. "You do realise that the



reason for you being there is not all about you. It's called *Doctor Who* it's not called *Sarah Jane*... Although it is now," she adds, with a cheeky laugh.

Lis' first season on *Doctor Who* was to be Jon Pertwee's last, but she would stay with the series for a further two-and-a-bit seasons with Jon's successor Tom Baker. In that first year, though, Sarah is a harder character than she later becomes – and perhaps with less sense of humour?

"It was because we were more Earth-bound. You had far more scope when you were up in space. You could do anything. We left UNIT behind. When you were in space, everything was a bit headier, I thought. I actually think I kept on learning when I was with Jon. I think when I got into space with Tom, I enjoyed it too much. Those stories have a different flavour."

So it wasn't a conscious decision to bring in that more playful side of Sarah that came to the fore?

"It was conscious in that I had a different Doctor. You actually bounce off what you've got. When you're handling one Doctor, you don't handle another Doctor in the same way. They're still the same character, but I think Tom brought out the alien aspect of the character which I found fascinating."

as Jon Pertwee bowed out of the role in *Planet of the Spiders*, production continued uninterrupted into the new series with the new Doctor, beginning with *Robot*.

"I think I might have met Tom for a publicity shoot, I'm not sure. He was very sweet. I don't think Jon made it easy. Not a word was said during the regeneration scene. Jon got up from the ground. Tom lay down. Tom got up and went off down to Devizes. I finished *Planet of the Spiders* and went down at about eleven that night to Devizes. It was quite tiring. I did two seasons back-to-back."

Joining Tom and Lis was Ian Marter as new companion, Harry Sullivan. Did this mean Sarah's role was diminished?

"I did wonder where we were going with that," Lis admits. "But to be quite honest, he got all the crap lines. I liked Ian enormously. He was far too intelligent to be an actor! And Tom and Ian got on so well. So, it actually gave me more space. I think it was more problematic for the writers, which was why he wasn't in so many. They couldn't find stuff for us to share. But I loved it when Ian was with us because we had a lot of fun. Ian gives a lovely performance. It's really difficult to do those kind of naval performances. It has a reality to it. I could be quite bossy with Ian, which I quite liked. In the new *Sarah Jane Adventures* episodes when I'm getting married, there was a lovely little bit of looking up to the sky and talking to Harry, but we had to cut it because of time, unfortunately."

Ian Marter left the series at the end of *Terror of the Zygons* in 1975. Although Harry made a brief return appearance a few stories later in *The Android Invasion*, the Doctor and Sarah were now on their own. Lis clearly looks back on her time working with Tom with great fondness.

"There was such an ease. There was the absolute fun of going into rehearsal. It was lovely

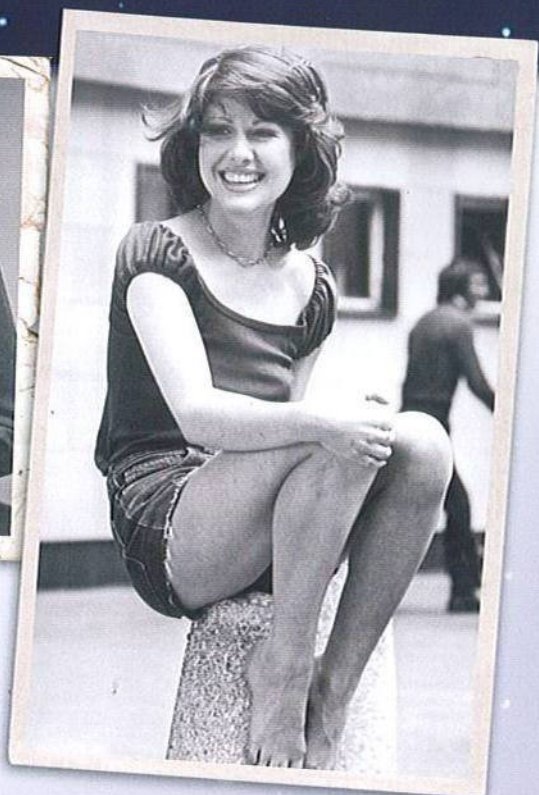
that everyone who came on it had fun too. Rehearsals just became an extension of playtime. It was still hard work but there was a great *bon ami* about people coming in that I think we still have. It's just got such a lovely reputation that everyone wants to work on it. I think if you make it easier for people off-screen, you get better performances on screen. If people feel relaxed they are more prepared to be an idiot and quite often in *Doctor Who* and *The Sarah Jane Adventures* you have to be a complete idiot to do these things. You need to take a great leap of imagination, beyond what is the norm."

It's well known that Tom became quite creative with his performance and his input into scripts and production, and Lis was his willing accomplice.

"I don't think we got so creative until we felt completely secure. I think that would be after *The Ark in Space*. The example I always pick out is the one from *Pyramids of Mars*. We had to walk out from behind a corridor pillar and then run back and hide again. Tom said to me, 'Lis, you love films don't you? Remember that Marx Brothers thing where all three walk out and they turn and go back the same?' And then, as he always did, he called up to the gantry where the director and the vision mixer were. 'Sir,' he'd say because they like you calling them 'sir'. 'Don't you think it would be a terribly good idea...' And then you'd hear on the cans of whoever was next to us 'Get them over there, for Christ's sake!' And then the person on the cans would politely say 'Wonderful idea but no time, would you mind moving over there?' And Tom said to me 'Would you do it?' and I said 'Yeah' and we'd have to do it in one, and we did it. It was great and they left it in."

Given that Lis was having such a good time on the series, it may seem odd to outsiders that she chose to leave.

"I decided to go half-way through the series with Tom. As Tom said, you start complaining. And I just thought, I don't want to do that. Also, there's an air of vanity. It's not a vice or a virtue, it's just a fact – I have to have a door of freedom. I like to say I can walk. But maybe that's a cowardly thing and not a strong thing at all? Philip Hinchcliffe had taken over from Barry Letts, and I just knew he'd want to choose his own assistant. I mean he was lovely to me and very complimentary, but I thought 'Matey, I'm going to beat you to the punch line.



I'm going before I'm asked. I'm going when it's on a high.' I think I decided after *Pyramids of Mars*, maybe as soon as that, I can't truly remember. I just thought, 'Right, I need to say this now, before I start to complain. On my terms, I go.' You don't often do that with a job but you never usually create a character. I'm quite proprietorial about this strange being. My mother was horrified. 'Oh, don't leave,' she said."

Unfortunately, several of Lis' successors have said that they didn't always have quite as good a time with their leading man as she had. Perhaps Tom just missed both Lis and Sarah Jane?

"He said 'Christ, why are you leaving Sladen? They'll land me with someone called Jezamin or Jonquain – something I can't even pronounce!' So, I don't think it was personal. I don't know. It's a shock when you have someone new coming in. But he seems to realise that now. I read the interview that Tom did recently in *Doctor Who Magazine* and there's a bit where he says he was careless with the girls. He was *never* careless with me. You look at stuff where my head's going to bang and he puts it down so gently. I love him to bits. Yes, I hear these things, but I wasn't there."

So, what happened after *Doctor Who*?

"I just went back to Liverpool and went back to theatre. Then I did some plays for Granada, *Plays for Today* for the BBC and a series called *Stepping Stones* with Keith Barron. I did some more radio.



Elisabeth on...

... the Sonic Lipstick



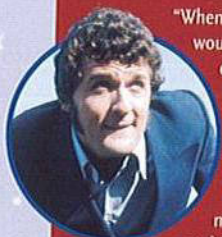
"I have to say that David's screwdriver is a doddle to work with compared to my sonic lipstick. They say 'Quick! Sonic him!' and you go 'Just taking the top off, winding it up and switching it on.' So, I usually try to cheat that a little and have it already a bit open but sometimes I'll sonic my bum! It's a tiny little switch and it's easy to sonic yourself. But it's a brilliant idea. Little boys come up to me with sonic lipsticks. It's fantastic. I love it."

... Series Three of SJA



"It's a much freer series for me this year. She's in a happier place. There can't be angst any more, really. She's not so weighed down by problems with children or people in the attic. It's lovely. I really, really enjoyed this series. I can smile more. It's lovely to have the trilogy which you can watch through and people can say 'Oh, she's serious there because... but look at her now.' It's not often you get more than one bite of the cherry. I have the opportunity now to take a freer step forward as the character."

... making public appearances



"When I was first in *Doctor Who*, they would ask Jon or Tom to public events. I was quite happy not to. I liked my weekends free. I went to one with Ian Marter and we were both so bored. Ian was killing himself laughing because I just cut the top off my hat. I got a pair of scissors and thought, 'What can I do today?' and I cut the top off my hat! I've got a picture of me wearing the hat and it's just the brim. I just thought, 'What am I supposed to do here?' Ian thought it was hysterical. It was just such a new concept to me."

... giving advice to new companions

"Nobody wants anyone to tell them what to do. I'd just say enjoy it and make it your own. I don't think they can prepare you for it. It's up to you to find what you want in it, because it's all there. It's up to you if you're going to embrace this and take it on board. I'm sure there have been people in *Doctor Who* who have said 'Oh, my God, it's such a bore when fans come along'. But I think you have to embrace it. I went into it not expecting anything other than it being a job and being with actors of the same ilk. If you find more than that in a job, you're lucky."

I turned down probably things I shouldn't. I just felt they were of the same ilk. I'd been working since I was 18 and I hadn't really stopped or had the odd time out of work. Then all of a sudden, I thought 'I want to retire'. I wanted a different kind of emphasis on my life. I went to Bristol and did three plays there. Perhaps you need an agent to lead you but I seemed to be leading myself.

Happily though, Lis didn't retire and nor had she left Sarah Jane behind. In 1981, the then-producer of *Doctor Who*, John Nathan-Turner, offered Lis the chance to star as Sarah in a pilot for her own series. Although no series ultimately followed, this was to be the very first *Doctor Who* spin-off. In many respects, it has similarities to the present *Sarah Jane Adventures*. Unfortunately though, the experience of making the programme was not a happy one for Lis and she has little fondness for it when reflecting on it today.

"I trusted them to know this character. I was working on *Gulliver in Lilliput* for Barry Letts at the time when I got the script. I just thought it was rubbish. I just thought 'What is she doing?' So, I went and had a meeting with John Nathan-Turner and [script editor] Eric Saward and I had a whole list of what she would and wouldn't do. They said 'Fine, fine, fine,' and went away. Then I went down to do the filming and they said 'We're going to do the titles, have you brought your own clothes?' And all of a sudden I realised that they wanted an English *Hart to Hart*.

"I was told it was going to be called *A Girl's Best Friend*, then the series title was changed to *K9 and Company* and the episode title was *A Girl's Best Friend*. I was really annoyed about that. I would have preferred to have been told about the decision rather than finding out later when everyone is meant to know what's going on.

"It was an incredibly bad storyline. It really was. You're out in the country and there's not that many protagonists. You've got three people. Dip, dip, dip, my blue ship, which is it, one of you? There's not much tension. It was filmed like it was on a proscenium arch. And that stupid bit of karate I was supposed to do! The cameraman was directing me at one point. It was just a nightmare. Had it run to a series, there were things that could have been mended, but it didn't. I don't know... maybe I'm very hard on it. I just walked into a job expecting *Doctor Who*, I suppose. I'm playing it like something from a very bad take on *Hay Fever*. I'm being hard on it but I need to take some of the flak as well. When I met David Tennant for the first time, I said 'Please don't watch *K9 and Company*' and he said 'I've already seen it!'"

K9 and Company was the first time that Sarah Jane was teamed with K9 – a gift from the Doctor. For all her future appearances as Sarah Jane, in *The Five Doctors*, *School Reunion* and *The Sarah Jane Adventures*, K9 would be either at her side or never that far away. Today, there is a popular perception amongst younger and more casual *Doctor Who* viewers, that Sarah Jane has always been accompanied by the faithful tin dog, a fact that Lis finds slightly bizarre. Unfortunately her relationship with the dog has not always been an easy one, although she now speculates that her feelings about *K9 and Company* may have also spilled over onto K9 himself.

"I didn't know anything about the dog before *K9 and Company*. I was aware of it. I'd seen pictures of it with Tom and whoever Tom was with at the time. I knew that it was now a part of the series. Really... it was actually a brilliant idea to put it with Sarah Jane. It could have been really smashing.

Unfortunately I've always seen the dog as a problem. Mechanically, he was. Nobody seemed to have thought of the logistics of him being on a path in a garden centre, on a carpet in a room. He couldn't move!"

Happily though, Lis' and K9's relationship has moved on and she is far more comfortable with her robot friend who is set to appear more prominently in the third series of *The Sarah Jane Adventures*.

"I think people are now more aware of what is necessary when you have him. There are still restrictions. But the attic is a great place because you can be down with Mr Smith and he's up some steps, so you don't have to be down on all fours. But at times we did have to go through a scene again where they just filmed us from the knees down so they can film K9's reactions. So, I just grabbed my script and we all went through the scene again for the dog's close-up!" Lis bursts out laughing as she says this, realising, again, how absurd an experience for an actor *Doctor Who* and *The Sarah Jane Adventures* can be.

Despite her bad experience on *K9 and Company*, Lis was persuaded to return to *Doctor Who* two years later for *The Five Doctors*, to celebrate the series' twentieth anniversary.

"It was a different thing because the Doctors were there. To be perfectly honest, it was a last-minute decision for everyone, including the BBC, which does rather show. Jon was saying 'Oh, come on Lizzy, you must join us.' There were parts of it I quite liked. But there was just no time. It was by numbers. But it was fun in the way that *K9 and Company* wasn't."

m

any of the *Doctor Who* adventures that Lis appeared in have now been released on DVD, including *K9 and Company* and *The Five Doctors*. For these two stories, as well as others, Lis has provided a commentary, often joining fellow actors and directors.

"I loved doing the commentaries," she says. "It's so nice to meet up with old friends like Tom and look back at what we did. It's so interesting to spot things that you weren't aware of at the time because you were busy concentrating on playing your part. I'm not doing the commentaries at the moment, but hopefully that will change."

In the years following *The Five Doctors*, Lis would never be too far away from *Doctor Who* and its very active fandom. She regularly attended signing events and conventions and would play Sarah Jane again in the *Doctor Who* video spin-off, *Downtime*, the *Children in Need* special *Doctor Who* episode, *Dimensions in Time*, two *Doctor Who* radio series with Jon Pertwee, and nine episodes of the *Sarah Jane Smith* audio CD series for Big Finish. In 2005, shortly after *Doctor Who* had so spectacularly returned to television, Lis was invited to dinner by the show's executive producer, Russell T Davies, and producer, Phil Collinson. Expecting to be offered a cameo appearance in an episode, Lis was preparing to turn it down.

"I really did think it would be a cough and a spit, and as much as I might do a cough and a spit in something else, I wouldn't want to do that in something like *Doctor Who*. So, I went along thinking I'm now going to lose my agent because I'm going to turn it down, and why on Earth are they bothering to take me for a meal? They were lovely to me. They put this amazing story in front of me, written by Toby Whithouse. It was very cleverly thought-through and it was a great story.

*“At the moment
I just want to
open the next
script. I don’t
want to stop
just yet...”*

Russell said at the time ‘If you don’t want to do it, that’s absolutely fine. We’re not going to do it with anyone else.’

Happily for us all, Lis accepted the offer to return to the series, with Sarah Jane’s appearance being one of the first overt acknowledgements that the ‘old’ series and the ‘new’ series were actually one and the same.

“It wasn’t mine any longer. It was about the Doctor and Rose. There were a lot of things I had to work my way around in the way of how I felt. In the way that I was not the companion, I was something else. I did love the story.”

I suggest that one of things that Lis had to work around might have been the notion that Sarah had been in love with the Doctor.

“I think if you don’t see someone for a long time, you can exaggerate things. I think feeling deeply is different than being in love. You can have really, really deep feelings for someone but that doesn’t mean you want to marry them. I just played an air of betrayal. I do think he was a bit of a bum not to even think... but it made a good story. How could you think I would not want a word? How could you not think that I’d want a bit of encouragement all these years down the line? I think if you don’t have something, you yearn for it and make it bigger than it is. I think there was quite a bit of that about it. It was going to be quite a sad ending but Russell said, ‘Oh, that’s so easy to write, let’s have a happy ending.’ I think that was very clever. I think that gave a lovely trampoline off into *The Sarah Jane Adventures*.

With Series Three of *The Sarah Jane Adventures* about to hit the air and pre-production underway on Series Four, it seems that the future is bright for Sarah Jane Smith. But will there come a day when Lis would be happy to say goodbye to the character she’s been playing on-and-off for well over 30 years?

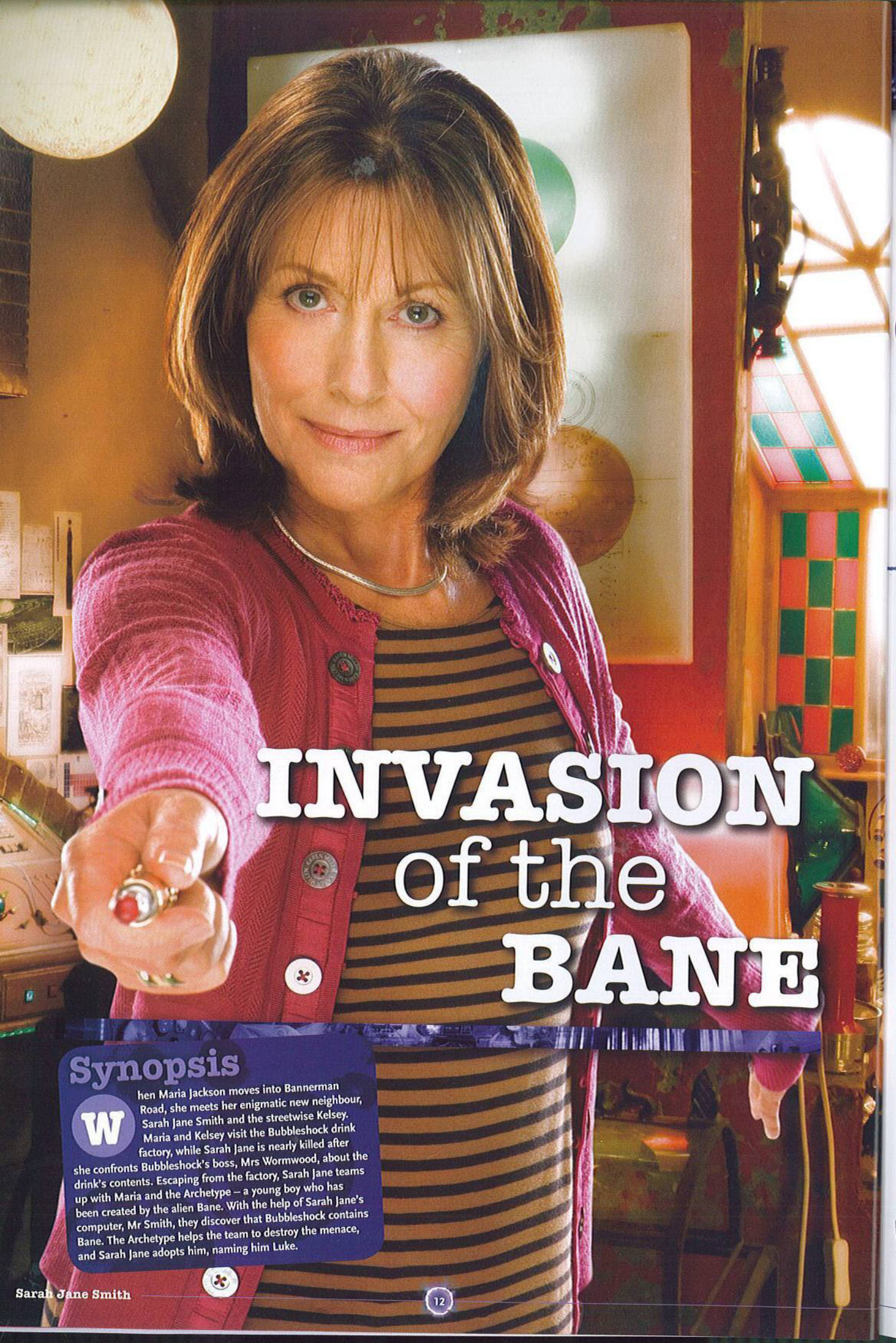
“I’m sure I will know. Like I left before, I’m not going to run her into the ground.”

Can she imagine a final conclusion for Sarah?

“I don’t know what that would be. I haven’t found that at the moment. Maybe it will just appear. Maybe it will rear its head with clarity. But at the moment, I just want to open the next script. I really do. I don’t want to stop just yet.”

We don’t want you to stop either. ◀▶





INVASION of the BANE

Synopsis

When Maria Jackson moves into Bannerman Road, she meets her enigmatic new neighbour, Sarah Jane Smith and the streetwise Kelsey. Maria and Kelsey visit the Bubbleshock drink factory, while Sarah Jane is nearly killed after she confronts Bubbleshock's boss, Mrs Wormwood, about the drink's contents. Escaping from the factory, Sarah Jane teams up with Maria and the Archetype – a young boy who has been created by the alien Bane. With the help of Sarah Jane's computer, Mr Smith, they discover that Bubbleshock contains Bane. The Archetype helps the team to destroy the menace, and Sarah Jane adopts him, naming him Luke.

Radio Times

Mon 1 Jan 07 *Invasion of the Bane*: Now working as an investigative journalist, [Sarah Jane Smith] joins forces with her 13-year-old neighbour Maria to fight evil alien forces at work in Britain. Their first case sees the duo come up against the scheming Mrs Wormwood.



September 2005, after which a second series of *Sarah Jane Smith* CDs was taped in November for Big Finish.

CBBC was keen to have a spin-off *Doctor Who* series about a teenage Doctor – described as ‘Young Doctor Who’ – aimed at the children’s

market. Feeling that it was inappropriate to show the background of the mysterious central character (“high-jinks on Gallifrey made me wince a bit,” explained Russell), in late 2005 Russell instead offered a format based around Sarah Jane and K9. The robot dog had featured regularly in *Doctor Who* from *The Invisible Enemy* (1977) to *Warriors’ Gate* (1981), after which a Mark III model had been delivered to Sarah Jane in *K9 and Company* and reappeared in *The Five Doctors* before being destroyed in *School Reunion* and replaced by Mark IV. Russell’s pitch for the series was ‘Sarah Jane versus the Slitheen’ which CBBC rapidly accepted.

Torchwood – the adult post-watershed *Doctor Who* spin-off – had been announced in October 2005, and it was this series which Elisabeth Sladen believed she was being approached for when taken out for lunch by Russell T Davies and his fellow executive producer, Julie Gardner in January 2006. She was surprised – and delighted – when confronted with the proposal of ‘Sarah Jane and K9’, a series built around her character; Elisabeth had assumed that *School Reunion* was Sarah Jane’s closure on her time with the Doctor.

It was planned that the series – then entitled *Sarah Jane Investigates* – would debut with a double-length, hour-long Holiday Special for the

“Children’s TV has a fine history of fantasy thrillers,” Russell T Davies said in a BBC press release. “I loved them as a kid, and they were the very first things I ever wrote. So it’s brilliant to return to such a vivid and imaginative area of television.”

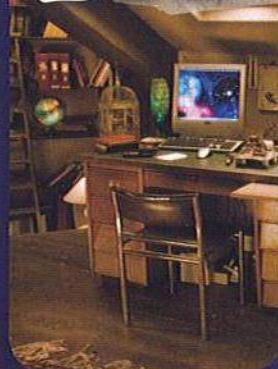
The showrunner, chief writer and executive producer of *Doctor Who* was speaking of the latest spin-off from this parent series. In 2005, Russell had planned an episode of *Doctor Who* which would explore the fate of the Doctor’s former companions. For this, he approached actress Elisabeth Sladen who had played journalist Sarah Jane Smith, one of the Doctor’s most popular assistants, from *The Time Warrior* in 1973 to *The*

“It’s brilliant to return to such a vivid and imaginative area of television.” Russell T Davies

Hand of Fear in 1976; following this, she had

featured in the pilot for an abortive spin-off series *K9 and Company* in 1981 and the 20th anniversary Special *The Five Doctors* in 1983. Since then she had also played Sarah Jane in two BBC radio projects, *The Paradise of Death* (1993) and *Doctor Who and the Ghosts of N-Space* (1996) as well as the *Children in Need* Special *Dimensions in Time* (1993), the video project *Downtime* (1995) and two series of *Sarah Jane Smith* CD audio adventures (2002 and 2006). Sarah Jane’s return to *Doctor Who*, the episode *School Reunion*, was recorded in August and

Draft script



Hearing Cockney Rebel’s *Come Up and See Me* playing, Sarah-Jane commented to Kevin that during 1975 she was out of the country, travelling. Rather than her watch, Sarah-Jane used a metal disc scanner compared to that used by Jabe in *The End of the World* (2005). BBC One’s consumer show *Watchdog* extolled Bubbleschock, and Sarah-Jane used a Rutan nerve gas on the secretary; a Rutan had appeared in *Horror of Fang Rock* (1977).

The real names of Mrs Wormwood and Davey were Zalia and Elspatch; the pair feared that Sarah-Jane might be a time agent (as with Captain Jack in *The Empty Child* (2005)) or work for the Judoon (as in *Smith and Jones* (2007)) as there were three years of her life missing. Luke was referred to as the Seedling, and was named immediately on arriving at Sarah

Jane’s home. In a sub-plot replaced by the Bane attack on Sarah Jane’s house, Kevin Jackson took delivery of a box for Sarah-Jane; Kelsey and Maria discovered that this contained a short humanoid alien called the Gloor which had been programmed to attack Sarah-Jane. The Gloor chased the girls to Sarah-Jane’s next door where it was defeated. Sarah-Jane informed the children, “I fought dinosaurs in central London. I was chased by robot Egyptian mummies [...] on Mars, yes. I saw the entire human race, thousands of years in the future, frozen in a space ark”; this referred to the stories *Invasion of the Dinosaurs* (1974), *Pyramids of Mars* (1975) and *The Ark in Space* (1975). Mrs Wormwood and Davey monitored the scene in Sarah-Jane’s attic via Kelsey, and it was Chrissie – not Kevin – who was taken over by Essentia.

In the first draft of the script, Sarah-Jane Smith (with a hyphenated name) still lived on Hillview Road (given here as number 13B) in South Croydon as in *The Hand of Fear* and drove ‘a distinctive, sporty car’. Maria Jackson’s father was called Kevin, and her mother, Chrissie, was far warmer.

The alien which Maria saw Sarah-Jane with was a ‘Gas Butterfly man’. Kelsey Hooper was assigned to be Maria Jackson’s ‘big sister’ to help her settle in at Harrington Road School, and indicated that to keep the pupils occupied in the holidays, there were tours to the towered Essentia factory where Bubbleschock was made.



Left: Jabe enjoys a moment with her scanner in *The End of the World*; Centre: Time Agent Captain Jack in *The Empty Child*; Right: Egyptian mummies are on the ramp in *Pyramids of Mars*.





Invasion of the Bane

festive season, and then go into production fully during Spring 2007 as a series of two-part shows for a half-hour slot. Russell was no stranger to children's TV; he had started his writing career with his science-fiction drama series *Dark Season* (1991) and *Century Falls* (1993).

At an early stage, the BBC attempted to arrange for the use of K9 Mark IV. However, Bob Baker, who had created the robot dog with Dave Martin for the story *The Invisible*

Enemy (1977), was aiming to launch an animated series featuring the character to be made by Jetix, a division of the Walt Disney Company. As such, K9 would not be a key element of the Special or subsequent CBBC series, although a cameo appearance was negotiated to explain his absence. "Bob's been good to us," commented Russell to *Doctor Who Magazine*. Although she loved the character of K9 and John Leeson – who voiced the character – this was a relief for Elisabeth who had found the prop difficult to act with in the past.

For his envisaged format, Russell would have Sarah Jane continuing her investigations into alien events on Earth – as in *School Reunion* – but now allied, unwillingly at first, with a group of youngsters. However, Sarah Jane would not be a cosy 'auntie' figure, but rather an edgy and slightly lonely woman thrust into situations which



would often make her uncomfortable, not least her sudden acquisition of an adopted son.

To co-write the Special to establish the show's format, Russell T Davies selected Gareth Roberts. A script associate on *Coronation Street* and writer on *Brookside* and *Randall & Hopkirk (Deceased)*, Gareth was a long-time fan of *Doctor Who* who had written numerous novels, comic strips and CD adventures based on the show. In 2005, Gareth scripted the BBC Interactive *Doctor Who* game *Attack of the Graske*, followed by other short dramas in the form of 'Tardisodes' for the 2006 series. Then in February 2006, Gareth

had been commissioned to write *The Shakespeare Code* for the 2007 run of *Doctor Who*. It was at a meeting with Julie Gardner and script editor Simon Winstone (who had scripted edited much of *Doctor Who* as well the BBC Interactive material) in London to discuss changes to his Shakespearean script over the summer that he was offered the chance to draft the inaugural adventure for Sarah Jane's own series at short notice. "Russell had a format, the characters, and a rough storyline worked out," Gareth told DWM. It was decided that the new series for Sarah Jane would not reference Big Finish Productions' audio stories, but it would not directly contradict them either.

After Gareth's initial draft, Russell became more involved in refining and reworking the script around his commitments to *Doctor Who*; the two would take a co-credit on the finished programme. The elements that Gareth brought to the story included the character of Kelsey and a number of jokes designed to entertain a younger audience. However, a gag about Sarah Jane using a gas on a villainous secretary that turned her nose green was dropped; "I thought, 'Actually that's too silly,'" explained Russell.

Gareth, too, was relieved not to have to use K9 in the main narrative since this necessitated having the characters explain his presence the whole time. As a replacement,

"We're all determined that this will be a big, full-blooded drama." Russell T Davies

Shooting script



The shooting script for *The Sarah Jane Adventures* Special was issued on Thursday 7 September 2006. Sarah Jane's attic

was described as 'a big, wide, busy space. A big skylight. Shelves and cases containing an astonishing array of alien technology – clearly the products of a variety of disparate alien cultures. So some of it's glistening, organic; other bits more sci-fi, metallic and angular; and several things that don't look like anything we might recognize at all. The key thing about the attic is that it still feels domestic, and haphazard. There's no sense



of official labelling and filing. It's a warm, friendly, safe space. And there are hints of Sarah-Jane-style humour and ordinariness throughout; a battered PC on a wooden desk, the wires beneath in a nasty tangle; a non-office, bad for your back old chair in front of the desk; untidy shelves of books and folders; some framed photos in the background, (including perhaps Harry and/or the Brigadier from the classic *Doctor Who*'s); the toy owl



from *Doctor Who: The Hand of Fear* (1976). There's also a large safe to one side.' Secreted in the attic was Mr Smith: 'One wall unfolds, James-Bond-like, panels shifting and opening, revealing a HUGE SCREEN SURROUNDED BY WIRES AND LIGHTS. Beautiful alien



– vaguely humanoid in shape.' The name Bubbleshock was derivative of Bubbleshake, an addictive appetite suppressant from Gareth Roberts' *The Highest Science*, a novel in *The New Doctor Who Adventures* range published in February 1993.

Top: Mr Smith helps to protect the world from alien invasion. Insets: The Jacksons move in to Bannerman Road; Sarah Jane's house; and Maria's parents, Alan and Chrissie Jackson.



• Opposite: Yasmin Paige prepares to record a scene on the set of Sarah Jane's attic.

• Left: Sarah Jane looks to the stars and remembers her previous life with the Doctor.

• Below 1: Maria watches the Bubbleshock TV commercial.

• Below 2: All aboard the Bubbleshock bus for the tour of a lifetime!

• Below 3: The Bubbleshock factory floor.

• Below 4: Kelsey, Maria's new friend, comin' atcha!



Russell developed the notion of a talking computer that Sarah Jane would have in her attic – Mr Smith. This was heavily inspired by the computer TIM which had featured in the 1970s Thames children's adventure series *The Tomorrow People* of which Gareth was a devotee. Russell wanted a factory setting, the product of which – the Bane drink – was pop. The drink was originally conceived as a more up-market product, which reflected Gareth's antipathy towards the snobbery about 'organic' food and drink.

The first firm indication that another spin-off was being planned came in the edition of the BBC in-house magazine *Ariel* on Tuesday 1 August which noted that CBBC was developing a series 'based on the adventures of investigative journalist Sarah Jane [...] to be written by Russell T Davies.' The press rapidly seized on the news, with the *Daily Mail* claiming that Sarah Jane and K9 would be returning in the *Doctor Who* Christmas Special *The Runaway Bride* in December.

As with *Doctor Who*, Julie Gardner and Russell T Davies were to be executive producers, joined by Phil Collinson who was also busy as the producer on *Doctor Who*. While another producer would be assigned for the full series, the Special was to be helmed by Susie Liggat, a highly capable First Assistant Director who had joined the *Doctor Who* team on several episodes since 2005, and who would then produce a block of *Doctor Who* episodes from November. The director selected for the debut adventure was Colin Teague. Colin

had directed two episodes of *Torchwood* – *Ghost Machine* and *Greeks Bearing Gifts* – in Block Two of the spin-off's first series during June and July 2006, and also episodes of *Holby City* and the film *Spivs*. He was delighted to find that a budget which compared favourably with other series was committed to the project.

The Special to launch *The Sarah Jane Adventures* – as the series had been renamed during writing – was to be recorded in September and October. Since the Spring of 2006, production for *Doctor Who* had relocated to the Upper Boat complex at Trefforest. Over the production period of the Special, *Doctor Who* would be recording Block Three of the 2007 series, with *Gridlock* largely in studio, followed by *The Lazarus Experiment*. Meanwhile, *Torchwood* Series One would wrap on Block Five (*Countrycide* and *Combat*) and then double-bank both Block Seven (*Dead Man Walking*) and Block Six (*Captain Jack Harkness* and *End of Days*). At the Tone Meeting for the project, Russell set the style by saying that the Special should be "full-blooded"; he later told *DWM*, "We're all determined that this will be a big, full-blooded drama; that nobody should ever think of it as 'just' a children's programme."

By mid-August, most of the casting for the Special was in place. Alongside Elisabeth Sladen would be Yasmin Paige as Sarah Jane's new neighbour Maria Jackson and Tommy Knight as the mysterious boy whom Sarah Jane would adopt as Luke. Born in June 1991, Yasmin had been modelling and acting since the age of four,

Right: Good-looking tour guide, Davey (Jamie Davis) is really one of the Bane.

Below left: Mrs Wormwood with her greatest creation, the Archetype.

Below right: Maria, the newly born Archetype and Kelsey at Sarah Jane's house are confronted by the Bane in their true form!

Opposite top: Sarah Jane's Emerald Green Nissan Figaro ready for action.



with her screen debut in the 2003 film *Wondrous Oblivion* and then a regular role in the BBC children's programme *The Mysti Show*. Tommy came from an acting family; born in January 1993 he had appeared extensively on stage in shows such as *Chitty Chitty Bang Bang* and work for the Royal Shakespeare Company as well as TV shows including *Casualty* and *The Bill*. A bond between Yasmin and Tommy was seen when the pair auditioned together. Joseph Millson and Juliet Cowan were to play Alan and Chrissie, Maria's parents; Joseph had also worked with the RSC as well as enjoying a spell on the BBC One soap *EastEnders* as Jason James, while Juliet had featured in *This Life* and the BBC children's series *The Queen's Nose*, as well as having a career as a comedian. Porsha Lawrence-Mavour was hired as Kelsey Hooper, another young character who had potential for the subsequent series, but who was not fully integrated into Sarah Jane's fantastic world; Porsha had been a finalist in the children's

edition of ITV's *Stars in their Eyes Kids* in 2002. To provide the voice of Mr Smith in post-production, the team offered the role to richly-voiced British comedy actor Alexander Armstrong, well known for his comic partnership with Ben Miller which had begun at the Cambridge Footlights.

The casting of young actors like Yasmin, Tommy and Porsha meant that production would have to be carefully scheduled. Performers aged 16 and under could only work a four-and-a-half-hour day which was carefully timed, and tuition had to be fitted in around this by law.

Camera tests for *The Sarah Jane Adventures* took place on Wednesday 6 September at Upper Boat concurrent with recording on *The Shakespeare Code*. The CBBC series was formally announced by the BBC on Thursday 14 September which revealed the setting of 'present-day West London', the

casting of Yasmin Paige as '13-year-old neighbour Maria', a one-hour Special for early 2007 with a series to follow later that year which would enter production in the Spring. Samantha Bond – best known as Miss Moneybags in the James Bond films since *GoldenEye* in 1995 – had been cast as 'the scheming Ms Wormwood'. "I left Sarah Jane but she never left me," said Elisabeth. "I can't wait to return to Cardiff [...] to find out what's going to happen to her next." BBC Radio 1 rapidly obtained quotes from Russell T Davies for its *Newsbeat* report that afternoon, erroneously claiming that Irish comedy actor Ardal O'Hanlon was to star in the series...

With composer Murray Gold busy on both *Doctor Who* – particularly *The Runaway Bride* and the special *Children in Need* concert of *Doctor Who* music – it was agreed that he would only compose the theme tune for the series; this used the hooks of the cello and viola lines from his arrangement of the *Doctor Who* theme. The score would come from composer Sam Wells who had worked on *Planet Earth Diaries*.

Preparing herself again to return to Sarah Jane's world, Elisabeth Sladen attempted to play her character as more worldly-wise than before at the first reading of the script, but soon realised that it was more effective to play the journalist as before... but without screaming! A readthrough for the Special was held in Cardiff in mid-September. On Friday 15 September, pink amendments were issued for the untitled script; rewritten sections of script were issued as different coloured pages. The changes covered sequences such as Kelsey telling Maria about the

Bubblesock Bus, Mrs Wormwood pressuring Sarah Jane to drink Bubblesock and challenging her to print her story, Kelsey back-chatting Mrs Wormwood, Sarah Jane revealing the concealed staircase up to the attic and the children seeing her room for the first time, the revelation that Kelsey had been drinking Bane, Sarah Jane thanking Mrs Wormwood for the assassination attempts, Kelsey overcome by Bane in the attic, the climax with the Bane Mother and the TV report viewed by Alan.

Recording on *The Sarah Jane Adventures* Special began with a pre-recording day for the Bubblesock television advert, overseen by a small crew from 8am to 7pm (a standard recording day) on Sunday 17 September. The first venue was the Aberdare Skate Board Park at The Ynys in Aberdare, with recording before the official opening while the site was empty. Next came further material at the Cogan Leisure Centre in Penarth where shots with two trapeze artists were performed. After lunch at the centre, the crew performed its final recording at Penarth pier. Meanwhile back at Upper Boat, Elisabeth Sladen had a practice run in the car supplied by Vehicles in Vision as Sarah Jane's transport. This was an emerald green Nissan Figaro, a small 1950s retro-style car manufactured in limited numbers in 1991; this particular vehicle had the registration J590WAX. Since

passing her test some years earlier, Elisabeth had seldom driven. "I had to have a few lessons before filming," she told DWM.

The first main day of recording – Monday 18 – was spent back in Penarth where the crew was based at the Plymouth Rooms of the Masonic Hall. Recording began on Clinton Road near the junction with Victoria Road which would be the home of Sarah Jane and the Jacksons: Bannerman Road, W5. This selection delighted Elisabeth Sladen who told BBC Norfolk, "I saw the house on location and it's so what [Sarah Jane] would have." With Elisabeth a rather reluctant driver, many of the shots with Sarah Jane driving were undertaken with Denise Giles, her stand-in, doubling for her. "I have a stunt driver because I've not driven very much since I took my test," Elisabeth told *Doctor Who Adventures*, "I'm not very roadworthy." The first sequences saw Davey dropping Kelsey off before turning his attention to Number 13, after which Kelsey and Maria saw Sarah Jane drive past at the bus-stop. This was when Elisabeth Sladen realised how recognisable her character already was, telling DWM, "A group of fifteen or twenty Brownies walked by, saw me and went mad." At that point I'd only been in *School Reunion*. Following this, the scenes of the girls on the bus



were recorded, after which the crew relocated to Stanwell Road and Station Approach – suitably dressed with a Bubblesock advertisement hoarding – for the sequence of Sarah Jane trailing the bus. The distinctive vehicle was a 1975 Leyland National model built for Greater Manchester Transport, and loaned to the BBC by the SELNEC Preservation Society. This was the first day of recording for Elisabeth Sladen, Yasmin Paige and Porsha Lawrence-Mavour, and during the scheduled scenes, photographs were taken of Elisabeth and Yasmin to appear on the screens in Mrs Wormwood's office.

Early scenes of the Jacksons moving into Number 12 were recorded on Clinton Road

"A group of fifteen or twenty Brownies walked by, saw me and went mad!"

Elisabeth Sladen

Connections



Sarah Jane explained to the children how she travelled with the Doctor, returned to a mundane life on Earth, met him again (in *School Reunion*) and learnt to carry on again with her work on Earth. At least 18 months had elapsed since this adventure (suggesting a date of late 2008 if *School Reunion* was set in early 2007) since this was how long K9 Mark IV had been plugging the black hole. The story was set in the last week of a school holiday over two days; on Day 1, the Jacksons moved in while

the bulk of the story took place on Day 2. Sarah Jane's comment about "secret organisations, dedicated to finding [aliens, but tending] to go in with all guns blazing" referred both to UNIT (originally the United Nations Intelligence Taskforce, later redefined as the Unified Intelligence Taskforce) whom

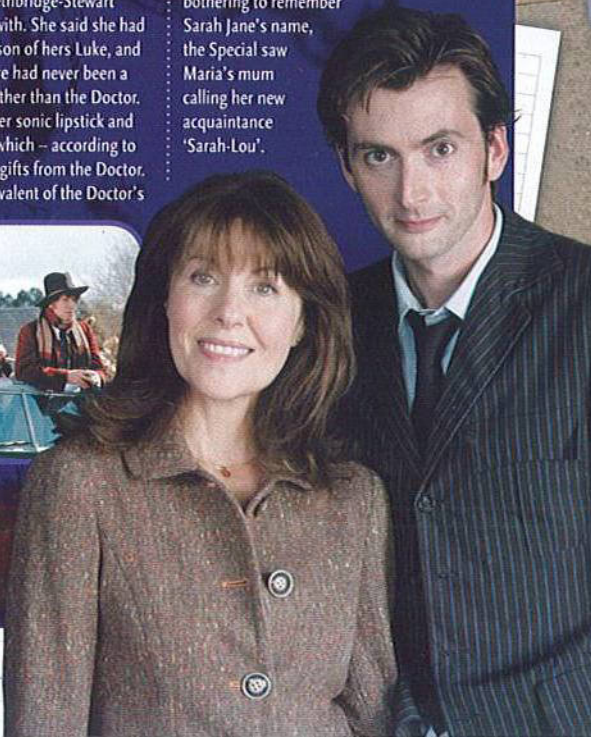
she had worked alongside in serials from *Invasion of the Dinosaurs* to *The Seeds of Doom* (1976) and also *Torchwood*. When she suggested the names Harry and Alistair for the Boy to consider, Sarah Jane was thinking of UNIT's Surgeon Lieutenant Harry Sullivan and Brigadier Alistair Lethbridge-Stewart whom she had worked with. She said she had always wanted to call a son of hers Luke, and also confirmed that there had never been a special man in her life other than the Doctor.

Sarah made use of her sonic lipstick and scanner watch, both of which – according to the BBC website – were gifts from the Doctor. The lipstick was an equivalent of the Doctor's

own sonic screwdriver, first introduced in *Fury from the Deep* (1968), and this too was useless against anything with a deadlock seal as established in *Bad Wolf* (2005); the Bubblesock factory employed this security. Mrs Wormwood's scan of Sarah Jane revealed residual artron energy indicating she had travelled in time and space; artron energy was first mentioned in *The Deadly Assassin* (1976) and again in *Four to Doomsday* (1982). Establishing Chrissie's propensity for not bothering to remember Sarah Jane's name, the Special saw Maria's mum calling her new acquaintance 'Sarah-Lou'.



Above: Sarah recalls her travels with the Doctor. Centre: Brigadier Lethbridge-Stewart, Harry Sullivan and the Doctor's Fourth incarnation. Bottom Right: The Doctor and Sarah Jane reunited in the *Doctor Who* episode *School Reunion*.



on Tuesday 19, along with their meetings with Sarah Jane and Kelsey; this was the first day that Joseph Millson and Juliet Cowan were required as Alan and Chrissie. The third day at the venue, Wednesday 20, saw Tommy Knight joining the team as Luke; scenes taped this day included Sarah Jane arriving home with the boy, Maria seeing Alan under the Bane influence, Sarah Jane's car driving between the zombified neighbours (with stunt performer Abbi Collins at the wheel), and finally Alan and Kelsey snapping back to normal.

Thursday 21 September saw work moving back indoors at Clinton Road for recording between 1pm and midnight. Taping started in the living room with Sarah Jane talking to Luke (Tommy being fitted with a prosthetic, navel-less stomach), then the Bane attack on the front door, and finally the night time closing scene as Luke received his name. Meanwhile, press coverage on the project began as the *Penarth Times* ran the item *So who's that filming?* discussing the work on Victoria Road. The first week concluded on Friday 22 with location recording from noon to 11pm, continuing with the Bane attack on the staircase at Sarah Jane's, and then – after dark had fallen – the gas butterfly woman sequence and Maria slipping out at night.



Work the following week began on Monday 25 September with sequences inside the Jackson's house, also on Clinton Road, taped from 9am to 8pm. These scenes focussed on the Jacksons and Kelsey, with an upset Maria returning home, the family moving in, Maria sneaking out at night (with a blackout tent placed across the windows and door) and Alan becoming zombified. Work the next day at the same location covered Maria discovering from Kelsey that Davey was about, and the concluding scenes with Chrissie meeting 'Sarah-Lou' and her nameless son. Back on Clinton Road for Wednesday 27, exterior shots of Sarah Jane's home were taped with the Bane attack, Davey at the rear of the property, Sarah Jane rushing back inside and some pick-up shots of the

Bane attack inside the property. In the meantime, a second unit had been recording shots of people under the Bane influence for the story's climax on Windsor Road and Glebe Street in Penarth. With the Clinton Road material completed, the main crew met up with this other team for shots of the Nissan with Abbi Collins at the wheel driving through the zombies on Glebe Street.

The offices of LTSB Finance Division at St William House on Tresillian Terrace in Cardiff played host to the BBC crew on Thursday 28 September; it was here that Mrs Wormwood's office had been prepared for scenes between Elisabeth Sladen – the only regular cast member needed – and guest star Samantha Bond. Again, a second unit was also at work back at Upper Boat where shots of K9 were recorded. Visual effects expert Mat Irvine brought along the original prop of the robot dog which he had owned since the 1980s and operated him for shots on a turntable performed against green screen.

Friday 29 saw the team back at LTSB from 8.30am to 8.30pm to record more scenes in Mrs Wormwood's office including the sequences with Kelsey, and Sarah Jane delivering her ultimatum. After this, the material with Sarah Jane being attacked by Lesley, the secretary, in the lift was recorded. Saturday 30 was then spent at the premises of the Elinia House, the BT Internet Data Centre at BT Ty Cynnal on Watkiss Way in



"It's the most incredible set!" Elisabeth Sladen

Connections

The script described the music of the Bubblesock ad as 'like the Crazy Frog', an animated character used to advertise ringtones from 2004; the

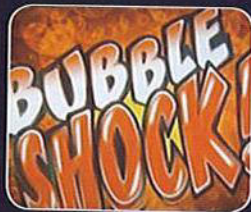
commercial was also described as 'like a US Coke ad', referring to the mass market soft drink of Coca-Cola.

On hearing a visitor to their new home, Alan Jackson made reference to American movie star Angelina Jolie. Sarah Jane commented on the name Wormwood being the name of a star or angel which came from the heavens to poison waters in the New Testament of the Bible, *Revelation* Chapter 8. Kelsey said that Davey and Miss Wormwood should go on ITV's daytime talk show *The Jeremy Kyle Show* and threatened to call Childline, a children's counselling service launched in 1986. Mrs Wormwood discovered that Kelsey worshipped the Channel 4 soap opera *Hollyoaks* which had been

running since 1995, and in a deleted exchange, Kelsey asked Sarah Jane if she was a fan of *Star Trek*, the successful American science-fiction show which had run in various incarnations since 1966. When Kelsey scorned the idea of people being aliens she referred to the Pope – Benedict XVI elected in 2005 – and also soldier-turned-pop star James Blunt. From Sarah Jane's comments, the black hole plugged by K9 created in Switzerland was most likely

connected with the CERN Large Hadron Collider, built near Geneva and activated in the real world in September 2008.

The script also called for an appearance on television of the BBC One children's magazine programme *Blue Peter*; this had been agreed with the show's editor, Richard Marson (a long-time *Doctor Who* fan and former *DWM* writer) so that presenters Gethin Jones and Konnie Huq could extol the virtues of Bubblesock.



Above: The Bubblesock media blitz... Contains Bane! ...It's organic! Right: Mrs Wormwood – dominating the world with fizzy pop. Inset: The Large Hadron Collider.



Opposite top: The true appearance of the Bane is revealed.

Left: Created to eliminate resistance to Bane, the Archetype is about to be 'born'.

Below 1: Mrs Wormwood's secretary prepares to eliminate Sarah Jane Smith!

Below 2: Alan Jackson drinks Bubbleshock. He'd like you to drink it too!

Below 3: Luke attacks the Bane Mother.

Below 4: Maria and Sarah Jane help the Archetype escape.



Cardiff. This was the exterior of the Bubbleshock factory for Sarah Jane sneaking into the premises, the group's escape and the zombies massing at the gates recorded from 8am to 6pm.

With a day off on Monday 2, recording resumed on Tuesday 3 October at the old Nippon Electric Glass UK site of Trident Park in Cardiff Bay. This disused chemical works formed the factory floor of Bubbleshock for the tour with the youngsters, sequences of Sarah Jane moving around and Mrs Wormwood ordering her death, and various scenes in the dark corridor such as Kelsey making her phone call and Maria on the run. This was also the venue for work on Wednesday 4, starting with Luke's birth in the data room, dark corridor scenes of Maria meeting Luke and hiding in the ladies, and Sarah Jane on the run. Also present on this day was a crew from the BBC One children's magazine programme *Blue Peter* which had always enjoyed close links with *Doctor Who*. Konnie Huq and director Ally Beasant caught the action on location, as well as talking to Yasmin and Samantha, the latter in character as Mrs Wormwood.

By now, blue rewrites had been made to the script, adding in an extra scene in the factory vat area where Kelsey arranged to meet Suki later. The teenagers being scanned on entering the factory and the tour in the vat area were recorded at the furnace building of Trident Park on Thursday 5 October, after which Any Effects detonated its biggest explosion yet for the destruction of the Bubbleshock premises – with Elisabeth, Yasmin and Tommy in shot. Visiting the shoot on this day were representatives of BBC

Worldwide who would be marketing the show, director Hettie MacDonald (who was to direct the *Doctor Who* episode *Blink*) and a journalist from the *Sydney Morning Herald*. Hettie was also present for recording at the abandoned factory on Friday 6 October when scenes in the pipe room were taped, mainly showing Davey bursting in on the terrified Kelsey.

Recording resumed on Monday 9 October again at Trident Park for more pipe room scenes, but this time focussing on the climax as the Bubbleshock Bus burst through the prop factory wall in a sequence overseen by Abbi Collins and the vehicle's owner, Anthony Wires. With this set piece completed, material in the dark corridors of Maria trying to find Kelsey was taped. The final day at the NEG glass site – Tuesday 10 – covered the Bane-Mother in the pipe room and more dark corridor scenes such as Mrs Wormwood's escape. Still photographs of the cast were taken this day.

Back at Upper Boat on Wednesday 11, the sequences in the ladies' toilets and Maria's bedroom were taped, and another photoshoot was held for the regulars. The *Blue Peter* crew returned to perform an interview with Elisabeth Sladen, while other journalists on the set represented *Doctor Who Adventures*, *Hot Magazine*, *Girl Talk*, *TOTP Magazine* and *SFX* plus BBC7's *Big Toe*.

The main standing set for the projected series was Sarah Jane's attic which had been assembled at Upper Boat and was used for the last two days



of recording; in fact, this was heavily adapted from an existing set, the Crooked House, from the *Doctor Who* episode *The Shakespeare Code* recorded in late August. "It's the most incredible set," an impressed Elisabeth told BBC Norfolk of the attic. The items dressing the space drew upon Sarah Jane's past, including BBC publicity shots of Brigadier Lethbridge-Stewart (played by Nicholas Courtney) from *The Dæmons* (1971) and *Terror of the Autons* (1971), a similar shot of Harry Sullivan (Ian Marter) from *The Sontaran Experiment* (1975), shots of Sarah Jane and K9 from *K9 and Company*, drawings of Daleks, Cybermen and the Jagaroth spaceship from *City of Death* (1979), printouts from Clive's website on the Doctor seen in *Rose* (2005) plus various pictures from history of the TARDIS (such as one dated December 1663 of the TARDIS in the English sky). Other dressings included a periodic table and articles by Sarah Jane written

Right: Mrs Wormwood never misses an opportunity to practice her jazz hands.

Below right: Watched in secret by Maria, Sarah says farewell to the Star Poet.

Opposite top: Sarah Jane and Maria cower beneath the Bane Mother as Luke prepares to fight back.

Opposite below: Sarah Jane contemplates the future with her new 'family'.



Editing



Cuts to bring the finished programme down to the required one-hour slot were minimal. Kelsey's description of Sarah Jane as the "Local lunatic" to Maria and her later comment of the journalist "No mates, nothing. But she's always going out, in the middle of the night" on the way to the bus stop were trimmed. A short scene of the factory visitors being shown the Bubbleshock promotional video by Davey was cut, as was Sarah Jane's overpowering of Lesley when the lift door opened. "Oh, you're not the first," said Sarah Jane, clapping a handkerchief over her nose and mouth and smashing a small phial on the floor. The green gas which emerged overcame the secretary as Sarah Jane ran for a 'No Entry' door. In the ladies', a brief moment as Sarah Jane declared, "Quickly, come on,

through the window!" to Maria and the boy was dropped. When Kelsey was brought before Mrs Wormwood, Davey originally commented, "She's already primed. Drinks five bottles of Bubbleshock a day. System's full of Bane," and the Bane version of Mrs Wormwood ordered, "Open your mind to me. Kelsey Hooper. Open your mind..."

Trapped by the Bane-Davey on Sarah Jane's stairs, Kelsey asked "What do we do now? Fly? You got a space shuttle up here or what?!" and on entering the attic enquired, "What's all this stuff? You a *Star Trek* fan or what?" When Sarah Jane asked the girl, "What was your name?" she received the response "Kelsey Hooper. Sane person." "He's circled back again!" commented Sarah Jane of K9, while when Mr Smith appeared, Kelsey quipped, "It's the ghost of her dead husband!"

In the scenes on the city streets, two girls originally advanced on a man forcing him to drink Bubbleshock with him asking, "What are you on about? What is this, Rag Week?" In the pipe room as the Boy shivered, "I'm cold... freezing..." Maria told Mrs Wormwood that they were "Enemies of the anemone," to which Sarah Jane commented, "Ha, I like that." "Let's be honest. Who's going to miss your pathetic species anyway?" asked Mrs Wormwood. "Well I would, for starters," replied Sarah Jane. "But you're just one person," mocked the Bane leader. "Sometimes, one is all it takes," declared the journalist. Short scenes of those affected by Bubbleshock returning to normal, including Alan ("What was I...?") and Kelsey ("Oh, I'm shamed") on Bannerman Road, were also trimmed. Finally, before settling on Luke, the Boy suggested that he could be called 'Muffin'.



for Metropolitan, the journal which she worked for in the story *Planet of the Spiders* (1974).

Work on Thursday 12 October covered the room's first appearance and required only Elisabeth Sladen and the children, although they were joined off-camera by John Leeson. John had been the original voice of K9 between 1977 and 1979, returning to the show in 1980 as well as for *K9 and Company*, *The Five Doctors* and *School Reunion*. Another photoshoot was also held. At this point, Mr Smith was cranked into position on set by hand; a time consuming and awkward process. The main recording was then concluded on Friday 13 October with the remaining attic scenes and also some special material for the BBC Interactive crew headed by Ian Smith. A wrap party was then held for the cast and crew at the Cardiff Lawn Tennis Club.

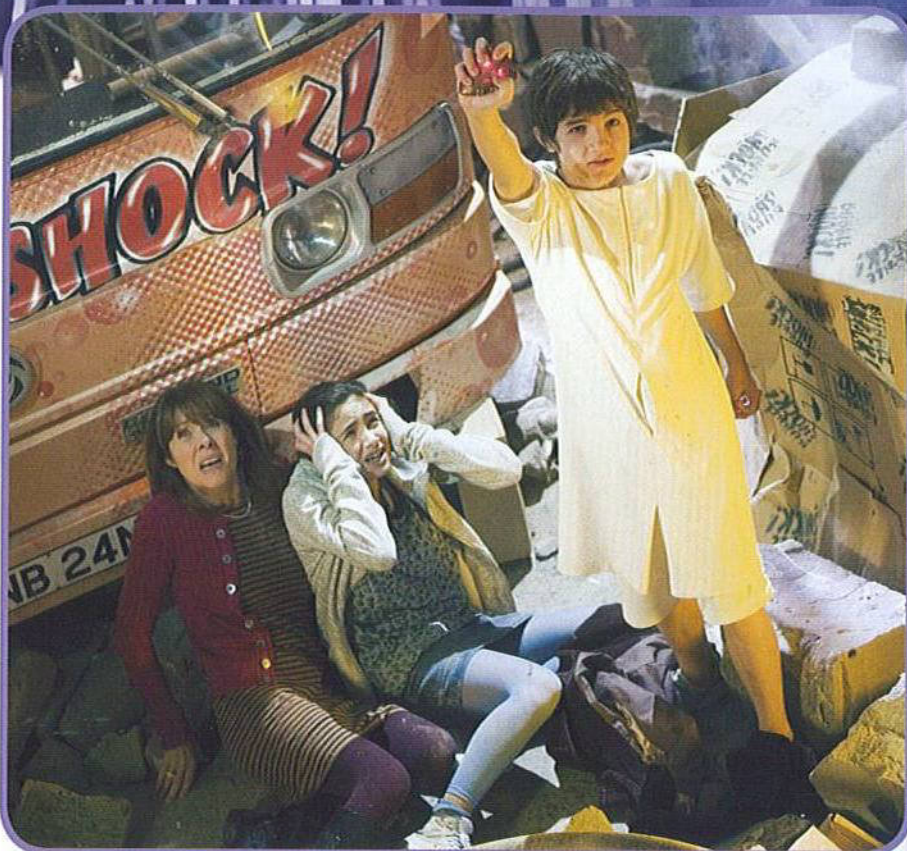
Alexander Armstrong's contribution as Mr Smith was recorded at Air Studios in Hampstead, while the news bulletins were read by BBC staff member Olivia Hill. The Mill realised the CGI alien star poet, which was the same species as the creature seen in the *Torchwood* episode *Greeks Bearing Gifts* (2006). The heavy requirement for effects such as the Bane meant that work was completed only shortly before transmission during December. The black hole which K9 was plugging reused a sequence from *The Impossible Planet* (2006).

In the run-up to broadcast, Russell mused in *DWM's Production Notes* that the title *The Sarah Jane Adventures* might have to be dropped

for being too long for the Electronic Programme Guide listings, suggesting alternatives such as *The SJA*, *SJS*, *Sarah Jane*, *Sarah & Co* and *Vortex*. However, in the event, it proved to be no problem to accommodate the full title of the series. At a late stage, the debut was also given an episode title, *Invasion of the Bane*, which was how Russell T Davies has always thought of it during production. A title sequence crediting Elisabeth Sladen as the star opened the programme, which had no pre-credit material.

Another BBC Press Release was issued on Monday 27 November, giving more details of the Bubbleshock threat as well as announcing the involvement of Porsha Lawrence-Mavour and Thomas Knight. It was also planned that the Special would air on BBC One at 5pm on New Year's Day, a week after the *Doctor Who* Christmas Special *The Runaway Bride* and a few hours before the final two episodes of *Torchwood* on BBC Three.

The first official BBC photo of Sarah Jane, Kelsey, Maria and the Boy was released on Monday 4 December, and Additional Dialogue Recording – ADR – work for the programme took place at Air Studios in Hampstead on Wednesday 6. Elisabeth Sladen was interviewed by Susanna Reid and Bill Turnbull about the Special on BBC



“The presence of the Doctor is in *The Sarah Jane Adventures* all the time.” Elisabeth Sladen

One's *Breakfast* at 8.50am on Friday 8 December; this included a promotional clip of Sarah Jane talking to Mrs Wormwood which appeared the next day as part of the online *Doctor Who* advent calendar. The five-minute *Blue Peter* report then appeared on the edition screened on Monday 11 December, and the Christmas edition of the *Radio Times* promoted the broadcast with some comments from Elisabeth Sladen in *The Inside Story* feature of *Today's Choices* for New Year's Day.

The website for the series went live on Wednesday 20 December; this gave background to Sarah Jane's sonic lipstick and watch scanner which were apparently presents from the Doctor hidden inside K9 Mark IV, and indicated that the safe containing K9 was made by the Ehrlich team in Lausanne, Switzerland. Following the broadcast of *The Runaway Bride* on Christmas Day, a trailer for *Invasion of the Bane* aired at 8pm, and was screened again during the following week.

Who girl wants black leather was the title of



Derek Robins' story in *The Sun* on Friday 29 December in which it was revealed that Elisabeth Sladen wanted 'a sexy leather look for her new BBC1 spin-off *The Sarah Jane Adventures*' with the series' star commenting "The costume designer will be buying my outfits for the series very soon and I fancy a bit more black leather for Sarah Jane to wear. I think the outfits will be a combination of new and retro. But I definitely won't be wearing heels like I did in the Seventies as I do a lot of

running around in the series, so it's flatties for me." The actress also indicated that she would be recording for five months in Cardiff, noting that further appearances in *Doctor Who* were unlikely: "I think Sarah Jane served a useful function but there won't be any further crossover. I don't think that we can milk that, but it was great to work with a third Doctor played by David. But the presence of the Doctor is in *The Sarah Jane Adventures* all the time. He has to be in the background."

Invasion of the Bane aired on New Year's Day 2007 on BBC One and performed well, with a strong viewer share of 15% and almost three million viewers – an audience size comparable to *Neighbours* (the Australian-made soap opera normally occupying the BBC1 slot at that time), and above the norm for CBBC shows. It attracted more viewers than the film *Chitty Chitty Bang Bang* on ITV1, but was beaten in its slot by *Deal or No Deal* on Channel 4. To lead into the new series of *Doctor Who*, the episode was repeated on CBBC at 4pm on Saturday 31 March.

INVASION OF THE BANE

BY RUSSELL T DAVIES & GARETH ROBERTS

CAST: Elisabeth Sladen *Sarah Jane Smith* with Samantha Bond *Mrs Wormwood*, Yasmin Paige *Maria Jackson*, Tommy Knight *Luke*, Porsha Lawrence-Mavour *Kelsey*, Jamie Davis *Davey*, Joseph Millson *Alan Jackson*, Juliet Cowan *Chrissie Jackson*, Rungano Nyoni *Secretary*, Philip North *Technician*, John Leeson *Voice of K9*, Alexander Armstrong *Mr Smith*, Sydney White *Bubbleshock Girl*, Olivia Hill *TV Reporter*, Konnie Huq, Gethin Jones *As themselves*.

UNCREDITED: Tony Honeka, Steve Giles *Removal Men*; Steven Walden, Brian Taher, David Handford, Rachel Dax *Neighbours*; Jay Worley, Joshua Hughes, Adam Smith, Owen Roberts, Kyde Marable, Alice Ford, Charlotte Martin, Jenny Davies, Mim Davies, Elinor Crawley *Commercial Kids*; Nicky Howells, Mathew Williams, Nick, Matt *Skateboarders*; 2 Unknown *Trampolines*; Stevie Ann Beddoe, Alan White, Nadine Brown, Deneia Williams *Passers-by*; Tim Discolour, Justin Walters, Marianne Hemming, Joanna Ruiz, Mandy Garrigan, Louis Ryan, Harry Brooks, Carlton Yenn, Alex Robinson, Joshua Davey, Ciara Cohen Ennis, Maya Linstrum, Newman, Sara Maredudd, Amy Harvey, Anna Holloway, Bethan James, Gurmail Singh, Lynford Hydes *Tourists*; Ian Mitchell *Bus Driver*; 5 Unknown *Troop Workers*; 8 Unknown *Tourists*; 10 Unknown *Tourists (Children)*; 2 Unknown *Troop Workers*;

Unknown *Technician*; Andrew Morgan John, Ian Adamson *Mrs Wormwood's Workers*; 8 Unknown *Troop Workers*; Johnny Cross, Oliver Cullen *Davey's Workers*; 2 Unknown *Troop Workers*; Faye Qasseem, Sophie Lewis, Emily Robinson, Olivia Brooks, Owen Griffiths, Alex Varney, Tomos Williams, Jordan Ovenstone, Eifion Gruffydd, Jack Penketh, Joe Clifton, Nick Brier, Denise Giles, Catherine Olding, Scott Baker, Joanna, Sousilla Pillay, Jacqueline Morris, Helen Cuthbert, Nicola Horton, Kerry Regan, Danielle Lewis, Kodjo Tsakpo,

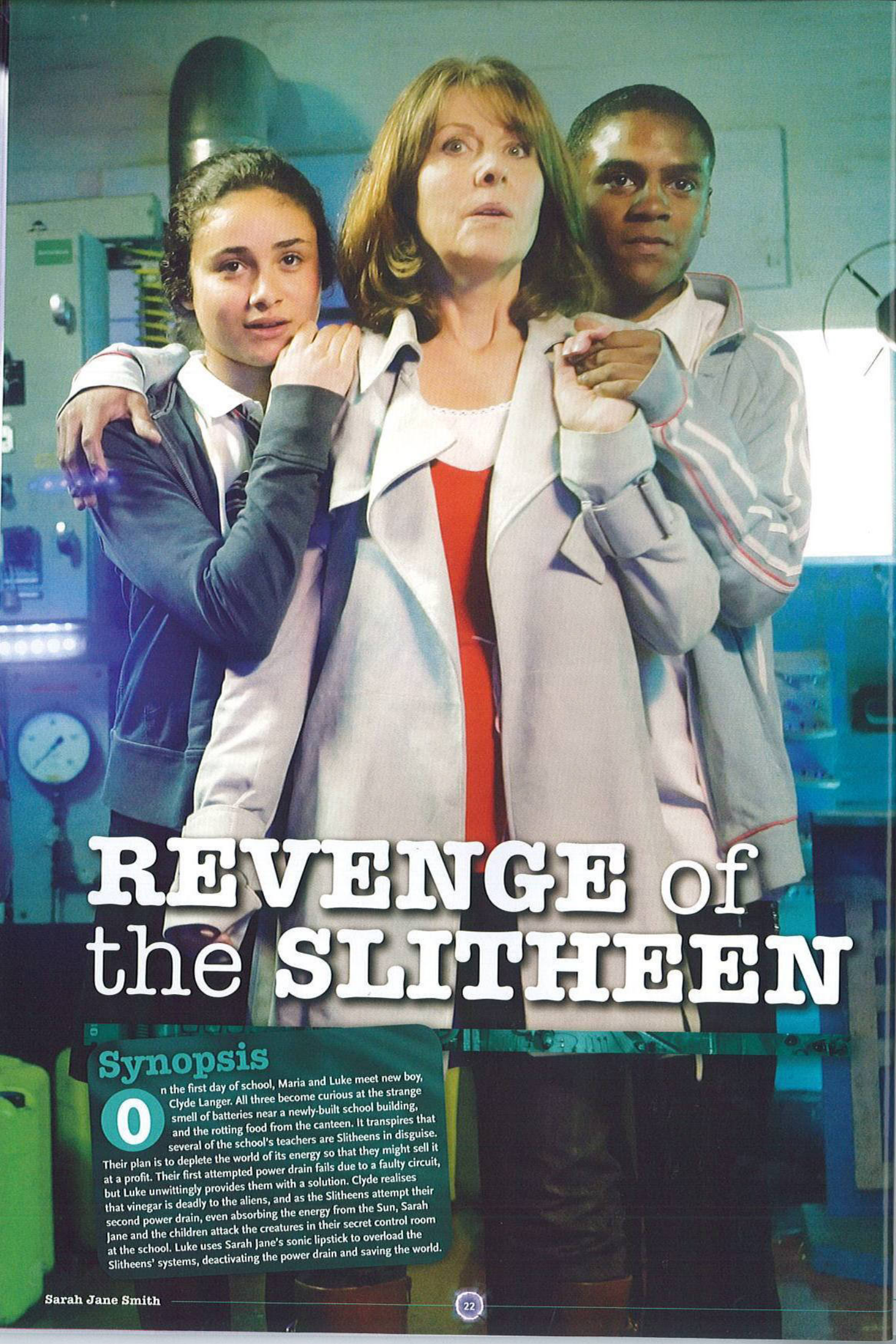
Will Downie, Steven Evans, Oliver Hopkins, James Welsh, Gary Devonish, Toni Rice, David Ulett *City Zombies*; Dennis Gregory, Eddie Martin, Kate Izon, Maria Jordan *Neighbours*; Abbi Collins *Stunt Double for Sarah Jane Smith*; 30 Unknown *Gate Zombies*; Denise Giles *Stand in for Sarah Jane Smith*; Giles Clayden, Kewsi Gettapi, Mandy Jordan, Tom Rice *Unknown*; Paula Keogh, Wendi Sheard, Viv Youell, Nicholas Wilkes, Neil Gray, Paul Ganney, Vernon Keeble-Watson, Steve Bracken-Keogh, Terence Mustoo *ADR Voices*.

BBC ONE BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Invasion of the Bane</i>	1 January 2007	4.50pm-5.50pm	60'23"	2.9M	77

BBC TWO REPEAT BROADCASTS

<i>Invasion of the Bane</i>	21 December 2008	9.00am-10.05am	60'23"		
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REVENGE of the SLITTHEEN

Synopsis

On the first day of school, Maria and Luke meet new boy, Clyde Langer. All three become curious at the strange smell of batteries near a newly-built school building, and the rotting food from the canteen. It transpires that several of the school's teachers are Slitheens in disguise. Their plan is to deplete the world of its energy so that they might sell it at a profit. Their first attempted power drain fails due to a faulty circuit, but Luke unwittingly provides them with a solution. Clyde realises that vinegar is deadly to the aliens, and as the Slitheens attempt their second power drain, even absorbing the energy from the Sun, Sarah Jane and the children attack the creatures in their secret control room at the school. Luke uses Sarah Jane's sonic lipstick to overload the Slitheens' systems, deactivating the power drain and saving the world.

Radio Times

Mon 24 Sep 07 Part One: Sarah Jane Smith investigates a sinister presence at a school.
Mon 1 Oct 07 Part Two: The Slitheen try to drain Earth's energy.

The producer for the full series of *The Sarah Jane Adventures* was to be Matthew Bouch, a former script editor on *Holby City* and *EastEnders* who had been the co-producer of *The Adventure of the Tamworth Two*, then script executive on *Rocket Man* and the remake of the science-fiction TV serial *A for Andromeda*, and was now Head of Development at BBC Wales Drama. While he was initially familiar only with Sarah Jane from her appearance in *School Reunion*, he quickly grasped the essential elements of the much-loved character. Taking over from Simon Winstone as script editor was Lindsey Alford who had edited a pair of two-part stories for *Doctor Who* during 2006 and would also work on much of the series entering production in summer 2007.



full series during the making of the Special, but would not be brought fully into Sarah Jane's world. "We felt that the gender balance in the pilot skewed too female," Matthew explained to *Doctor Who Magazine*. As such, a male character, Clyde Langer, was created by Russell T Davies to fulfil the same role of being streetwise and savvy.

It was natural that Gareth Roberts, as co-author of *Invasion of the Bane*, would write the debut of the full series. The outline for these episodes was the original pitch to CBBC of 'Sarah Jane versus the Slitheen'. This fitted in with Matthew's vision

be included, as well as looking at the scripts to ensure their tone. Aware that the series would be seen by a younger profile than *Doctor Who*, Russell commented to *DWM*, "You've got to be careful that you don't leave characters in a state of genuine distress or terror." There was also a requirement from Julie Gardner that the Doctor should be referred to – at least fleetingly – once in each story. UNIT could also be mentioned to tie in to *Doctor Who*, but references to Torchwood were not included, since it was inappropriate to cite a post-watershed adult series in a children's show.

As such, the only requirements on Gareth for his first story were that he should feature the Slitheen and introduce Clyde. By November 2006, first drafts of Episodes 1 and 2 of *The Sarah Jane Adventures* Series 1 had been submitted; he was also to submit Episodes 7 and 8 later in the series, with the plan that Russell T Davies would most likely write the concluding Episodes 9 and 10. For Maria and Luke's first day at school and their meeting with Clyde, the setting of a school for the adventure as a whole seemed natural.

The ten episodes were to be made in three production blocks. Block One was to consist of four episodes spanning the first two stories; these would be broadcast as *Revenge of the Slitheen* and *Eye of the Gorgon* but were simply referred to

"We felt that the gender balance in the pilot skewed too female."

Matthew Bouch

Matthew had already been involved with the series before Susie Liggett had produced the introductory Special. After recording had been completed on *Invasion of the Bane*, Elisabeth Sladen had dinner with Russell T Davies, Gareth Roberts, Matthew Bouch and other key production personnel. Over the meal, the future of the series was discussed, and Elisabeth voiced the feeling that one area for *The Sarah Jane Adventures* to explore was the fact that although Sarah Jane was easily capable of facing off with monsters, she was more likely to be completely out of her depth when dealing with children and becoming a mother.

A new regular character was to be introduced for the full series. Kelsey had been considered for the

for the series in that the aliens were realised by costumes and prosthetics, allowing proper interaction with the regular characters which he felt could not be attained with CGI. In addition, the Slitheen – created and owned by Russell – were proven to be popular with children, and would help to bring in some of the *Doctor Who* audience.

Generally, the writers on the series would have autonomy to develop stories, with Russell giving very brief or basic notions of elements to

as Episodes 1 to 4 during production since the practice of assigning a story title did not usually take place until editing. Directing these was Alice Troughton who had worked on *Doctors*, *Holby City* and *EastEnders*, and had joined the Upper Boat team to direct Block Four of *Torchwood* – *Small Worlds* and *Out of Time* – in August and September 2006.

One of the major requirements was the casting of Clyde. The role went to nineteen-year-old

Draft script



Gareth's second draft scripts, completed on Thursday 7 December 2006, contained several details that were to change in the final version. In Part One, Maria commented

that the new block hadn't been at the school when she and her dad had visited a month ago. There was a sequence after Maria and Luke's first day at school where Sarah Jane picked them up and made a fuss over Luke to the amusement of Clyde, whom Sarah

Jane remarked on as a "Rude kid." The new block was originally made by Build-Up Solutions of Rayners End Industrial Estate in Acton, and Alan worked on the version at Dewerton Comp. During the power cut, Sarah Jane activated a back-up power source from the planet Vassat, but this too failed. Chrissie recalled being distraught by a power cut during the BBC nursery series *Pigeon Street*. The Slitheen who inhabited Tim Jeffrey bemoaned the lifestyle he had taken over. When Sarah Jane visited Build-Up Solutions, she found that another journalist, Craig Price of the *Daily Telegraph*, was already there, and saw him killed by Janine. 'Jeffrey' introduced 'Carl' to Luke as his son. In Part Two, the children used different items found in the store cupboard to confuse the Slitheens' sense of smell. The real name of Janine was Florm Fex, and in the closing scenes 'Jeffrey' urged ten-year-old Carl to teleport back to his mother.



Daniel Anthony, an actor from South London whose youthful looks meant that he could play the teenage role required of him; unlike his co-stars, Thomas Knight and Yasmin Paige, he was not restricted by the hours that he could work as a child actor. Unfamiliar with *Doctor Who*, Daniel had been acting since the age of six, appearing on the London stage in *Oliver!* and *The Lion King*.

Pre-production on the series began in early March, to start taping in mid-April. Unlike the Special, where she had stayed in a hotel, Elisabeth Sladen acquired a flat in Cardiff for the three-month schedule of the series. Before work on *The Sarah Jane Adventures* began, Elisabeth recorded the links for the BBC Audiobooks CD *Doctor Who at the BBC: The Tenth Doctor* on Tuesday 3 April. The role of 'Janine' was originally offered to Debbie Chazen from *TittyBangBang*, but she indicated that she would rather appear in *Doctor Who*, which led to her appearance as Foon Van Hoff in *Voyage of the Damned* some months later.

The shooting scripts for the untitled Episodes 1 and 2 were issued on Friday 13 April. Following a readthrough in mid-April, recording on *The Sarah Jane Adventures* Series 1 began on Monday 16 April, but initially focussed mainly on Episodes 3 and 4 – the Gorgon story – to allow the cast members to



settle into their roles. The first recording for the Slitheen story took place on Thursday 19 April after work on the Gorgon tale, with a short, ad-libbed sequence of Maria and her father painting her bedroom recorded on the set at Upper Boat shortly before the 6.40pm wrap.

Pink revisions were made to both scripts on Friday 27 April. In Part One, these meant changes to Sarah Jane asking Alan about his IT job and the Slitheen activating their machinery, while in Part Two alterations were made to Clyde recalling his chip sandwich, the second blackout at the Jacksons, and the gang confronting the Slitheen in the new block. The same day, a photocall was held of Martyn Ellis posing outside the new school building as Blakeman,

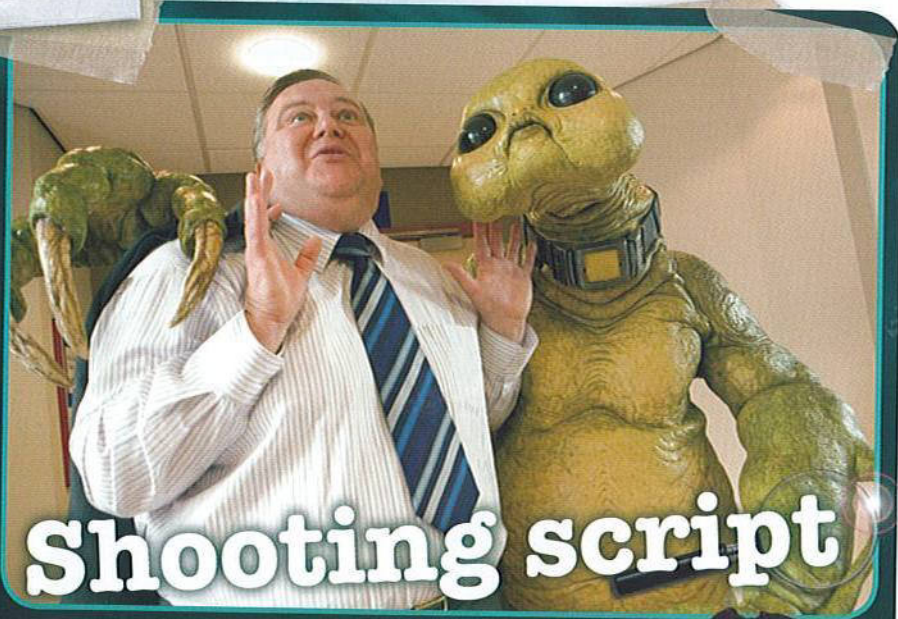
with the photograph later to feature on a prop newspaper.

The main work on Episodes 1 and 2 commenced on Monday 30 April (the same day that Series 11 of *Torchwood* started recording) with the BBC crew based at Sully Sports and Leisure Club on South Road to record scenes at Sarah Jane's Bannerman Road home on Clinton Road in Penarth, as established in the Special. This covered the staircase material of Clyde reasoning the use of vinegar as a weapon and the preparation of the sprays in the kitchen, followed by an exterior scene of Maria urging Clyde to go home. After this, Elisabeth Sladen moved with the crew to Whitchurch High School on Penline Road in Cardiff to tape the scenes at St Cheldon's Comprehensive in Upminster for Part One, with real pupils and a teacher appearing as extras. During recording, Robyn Lee stood in for Yasmin Paige on line-up of shots while Catherine Evans performed the same role for Elisabeth Sladen.

Back at Clinton Road on Tuesday 1 May, the main work was for the Gorgon tale, but before wrapping at 7pm, the scene of Sarah Jane dropping the kids home from school was taped, with a prop newspaper of the *Ealing Echo* bearing the relevant headline about Park Vale. Wednesday 2 then saw the crew back on Clinton Road, with Elisabeth recording scenes in Sarah Jane's car – a different Nissan Figaro to *Invasion of the Bane* (registration



"Everyone gelled really quickly, we had a laugh, but we got the job done." Daniel Anthony



Tim Jeffrey was described as 'a teacher; mid-30s, chubby, briefcase in hand', while the headmaster, Greg Blakeman – already possessed by a Slitheen – was '40s, fat, imposing'. Carl was '12, fat and nerdy' and Janine was '20s, fat'. At St Cheldon's, Wendy Rothery was a 'Headmistress, 50's, morose, big sensible handbag over her shoulder.' When the American news showed the West Coast going dark, the stage directions noted '(adapt graphics from *Dr Who* 1 ep 6 'Dalek')'.

The main narrative spanned two days – presumably the Monday and Tuesday a week after *Invasion of the Bane*, since it depicted Maria's first day at her new school. A montage of events on Day X established Maria and her friends in the pre-credits, with Day 1 seeing the three youngsters start at school, the blackout on Night 1, then the climax of the story on Night 2. Coldfire Construction were noted as rapidly expanding 18 months earlier.

J337KAE) – while phoning Maria in Part One. For this, and similar scenes for Episodes 3 and 4, the vehicle was moved around on a low loader and driven along Robinswood Crescent. After this, scenes in the Jacksons' lounge were recorded back at the house on Clinton Road for Parts One and Two. Thursday 3 again remained on Clinton Road, mainly covering Gorgon scenes at the Jacksons' home but also taping inserts of Alan and Maria for early in Part One of the Slitheen tale.

The week ended with the crew based at Llanishen Rugby Club to record at Cardiff High School on Llandennis Road in Roath; this would become a regular home to *The Sarah Jane Adventures*, suitably dressed as Park Vale Comprehensive School. With the establishment in use during term time, work had to be fitted in around the school day from 8.30am to 7.30pm, with the real pupils and staff appearing in crowd scenes. Elisabeth Sladen was not needed for recording, with the day starting with Maria's arrival at school and her phone conversation with Sarah, after which the crew moved inside to the school hall for Clyde meeting Maria and Luke, and then the scenes in the science classroom where Luke solved the capacitor problem in science club.

After the weekend, work resumed at Cardiff High School for a standard 8am to 7pm day on Monday 7. Scenes with Carl and Luke in science club were recorded, followed by the canteen sequence in Part One. The team then went outdoors to record Luke's first day at school, Maria and Luke preparing to enter the new block, and Sarah Jane's car departing in Part Two with stunt co-ordinator Abbi Collins at the wheel. Also on this day, the climax in the capacitor room was reworked in a blue rewrite for Part Two.

A disused factory at Johnsey Estates on the Marnhill Park Industrial Estate in Pontypool was the venue used by



• Opposite page top: New pupil Clyde makes friends with Maria and Luke at school.

• Left: Two generations of the Slitheen family plot to drain the world's energy.

• Below 1: Luke and Clyde are suspicious of their school teachers.

• Below 2: It's lights out at the Jacksons' house...

• Below 3: ... and across the world!

• Below 4: The streetwise and savvy Clyde Langer discovers a world of aliens and adventure!



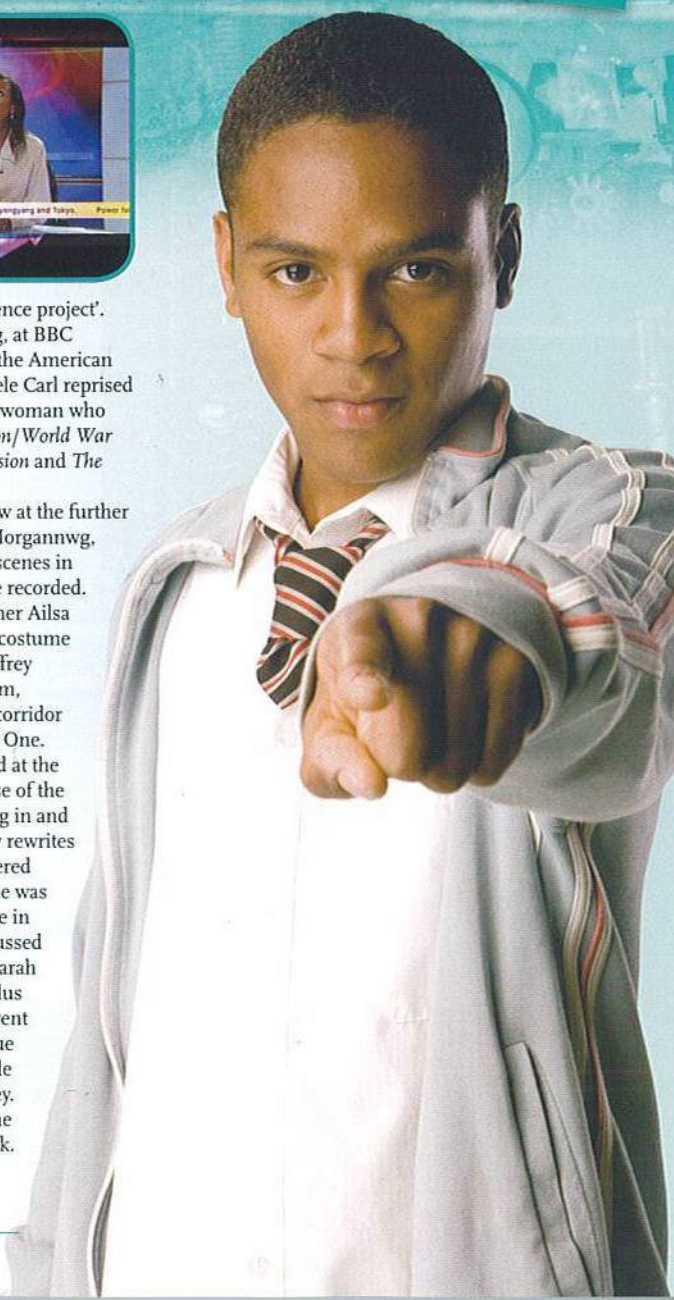
the team from 8am to 6.30pm on Tuesday 8. Previously seen in *The Impossible Planet* and *The Satan Pit*, this industrial area became the Slitheens' capacitor room for various scenes, notably Blakeman and Jeffrey synchronising the Mega Wattage, much of the climax in Part Two, and then the Slitheen turning the lights off over London. For some rehearsals, Joshua Hughes stood in for Tommy Knight as Luke. Millennium FX also supplied the two new Slitheen costumes (the original 2004 ones having perished at exhibitions) to be worn by regular *Doctor Who* and *Torchwood* monster performers, movement artist Paul Kasey and diminutive Jimmy Vee as the Slitheen versions of Jeffrey and Carl. Paul had been a Slitheen performer in *Aliens of London* and *World War Three*, while Jimmy Vee's various roles since playing a space pig in *Aliens of London* had included the Moxx of Balhoon in *The End of the World* and the Graskie in *Attack of the Graskie*. The climax also made use of one of the three sonic lipstick props, one of which was specially built to throw, whereas the other was to be wielded by Sarah Jane in operation and another was a spare.

Taping continued at Johnsey Estates on Wednesday 9 with material from Part Two's climax including the demise of Janine, as well as earlier scenes of Blakeman calling up Washington, recorded from 8am to 6.30pm. Work in the hidden capacitor room continued the following day covering Carl turning off the sun and the news of Blakeman's death in Part Two, plus material for Part One where Blakeman watched

Luke and welcomed him to the 'science project'. In the meantime the same morning, at BBC Cardiff a BBC News crew recorded the American news broadcasts for Part Two. Lachele Carl reprised her usual role as the AMNN anchorwoman who had first appeared in *Aliens of London/World War Three*, as well as *The Christmas Invasion* and *The Sound of Drums*.

Friday 11 May found the BBC crew at the further education establishment of Coleg Morgannwg, Heol Yr Odyn in Cardiff where the scenes in the new block at Park Vale would be recorded. The first recording saw choreographer Ailsa Berk donning appropriate Slitheen costume and green-screen apparel for the Jeffrey Slitheen reveal in the computer room, followed by further material in the corridor outside the computer room for Part One. After this, various scenes were taped at the secret entrance including the demise of the two Slitheen, Luke and Clyde getting in and Luke's escape. The same day, yellow rewrites were issued for Part Two; these covered the Slitheen wondering if Sarah Jane was from the galactic police, a new scene in the capacitor room where they discussed the Judoon, Clyde trying to talk to Sarah Jane as they set off for the school, plus the demise of 'Blakeman' and apparent deaths of 'Jeffrey' and 'Carl'. The blue amendment for Part One meanwhile covered the Slitheen targeting Jeffrey.

The college was used again for the first three days of the following week. On Monday 14 May, taping began





Revenge of the Slitheen

Right: Sarah Jane confronts a Slitheen.

Below 1: Sarah Jane and Maria make a dash for it.

Below 2: Maria and Clyde, covered in Slitheen goo!

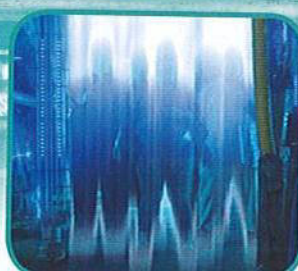
Below 3: The Slitheen reinforcements arrive.

Below 4: The tables are turned on the Slitheens.

Opposite page top: Janine Slitheen prepares to reveal her true self.



in the upper corridor for Maria and Clyde being chased by Slitheen, and then moved inside the classroom for the cliffhanger reveal of Carl as an alien. The hunting sequences then continued, and there was a move of location to the main foyer for 'Jeffrey' stalking his prey, the kids finding the doors locked, the tour of the new block. Clyde talking about his family and then the Part Two sequence where Sarah Jane told Luke that they were dealing with aliens. Working around the normal classes in the college, Tuesday 15 saw the crew at work again on the upper corridor for Clyde using his deodorant against the aliens, and then moving to the back foyer for the gang splitting up and the death of 'Blakeman' as well as Maria bumping into Clyde in the corridors, plus other material



to be shown on the screen in the capacitor room. Wednesday 16 then saw taping start in the main foyer as 'Blakeman' and 'Jeffrey' watched the kids leave and their later discussion about Luke, after which the crew moved to the corridor by the secret entrance for the capture of Jeffrey, and finally outside for the arrival of Sarah Jane in her Nissan, with Abbi Collins doubling for Elisabeth Sladen.

Thursday 17 May began at Upper Boat with the closing scene of the story in the attic. Following this, the unit moved to a nearby premises: Unit A5 on Severn Road which was to appear as Coldfire Construction – a venue scouted by the team a couple of days earlier. Elisabeth Sladen recorded the scenes in the office with 'Janine' and also in the anteroom where the Slitheen pursued her, with Abbi again doubling in action shots. For one take where 'Janine' was to smash through a pile of cardboard boxes behind which Sarah Jane was hiding, Paul Kasey – hidden in his Slitheen costume – believed that somebody had called "Action!" and prematurely burst through the barrier... much to the shock of a genuinely surprised Elisabeth. That evening, with production almost complete, a wrap party was held... and Elisabeth Sladen took to the dance floor with the former dancer who had terrified her as an alien a few hours earlier. Friday 18 May then began back at the Coldfire office for 'Janine' unzipping her head and the arrival of Sarah Jane in the corridor. After that, the remaining attic scenes for Part Two were taped with the regular cast.

Two units were at work at Upper Boat on Monday 21 May, mainly focussing on material for the Gorgon episodes, but also recording the

attic scene with Sarah Jane and Luke in Part One. Elisabeth was visited by her daughter, Sadie Miller, who had worked with her on the *Sarah Jane Smith* audio adventures. Then, after recording more Gorgon material at Upper Boat on the morning of Tuesday 22, the team headed out to Ffordd-Y-Gollen in Tonteg, Pontypridd for the suburban street where the gang ran between people looking at the sun going out. The final day of the block – Wednesday 23 – saw the team starting at Upper Boat which they were sharing with recording for the *Adam* episode of *Torchwood*. Various pick-up shots were taped, including Luke entering the attic, the reveal of the new, improved motorised Mr Smith, close-ups of the sonic lipstick and Sarah Jane's hands-free car phone. A second unit began the day at 8am with Elisabeth Sladen and Abbi Collins recording the exterior shots at Coldfire Construction over at Unit A5 with the Nissan. On Wednesday 30 May, Yasmin Paige recorded Maria's opening narration along with scenes for Block Two at Upper Boat.

In editing, it was found that both episodes of the story were under-running, and so yellow rewrites were issued on Tuesday 19 June for Part One; this reworked the opening sequence, changed parts of the already recorded canteen scene, part of the blackout at the Jacksons, and added in a new sequence of Sarah Jane asking Alan about the firm at Upminster and him digging out the plans from the job. For Part Two, new sequences at the end of the programme were written to have Chrissie being concerned

about Maria spending time with Sarah Jane (and referring to events of *Invasion of the Bane*), and Sarah Jane talking to Clyde in her front room about Luke and the Doctor.

During Block Three, Alice Troughton returned to record this additional material for her episodes alongside work on Episodes 9 and 10 on Monday 25 June. The crew worked at Clinton Road where various cutaway shots were taped (after which Tommy Knight was released to join director Charles Martin's unit), followed by the new scenes for Part Two in Sarah Jane's hall and front room (with Daniel Anthony, Yasmin Paige and Joseph Millson having arrived from the other camera team). Then the crew relocated across the road to the Jacksons' house for the new scenes set in the living room and garden; inserts for the Gorgon story were also taped. Following this, some pick-ups of Mr Smith's graphics were recorded along with material for Block Three on the standing set on Monday 2 July.

When going through his files on aliens, Mr Smith's graphics appear to include the Bane, the star poet from *Invasion of the Bane*, the demon Abaddon from the 2006 *Torchwood* episode *End of Days*, the Beast seen in the 2006 *Doctor Who* episode *The Satan Pit* and the Krillitanes from *School Reunion*. The pre-credits of Part One used clips of Sarah Jane, Maria and Luke from *Invasion of the Bane*. As with *Doctor Who* and *Torchwood*,



each episode apart from the final one would end with a 'Next Time' throw-forward, a montage of shots to hook in the viewer for the subsequent instalment. The pre-credits for Part Two were a rapid reprise of key moments from Part One leading up to the cliffhanger. While CBBC used

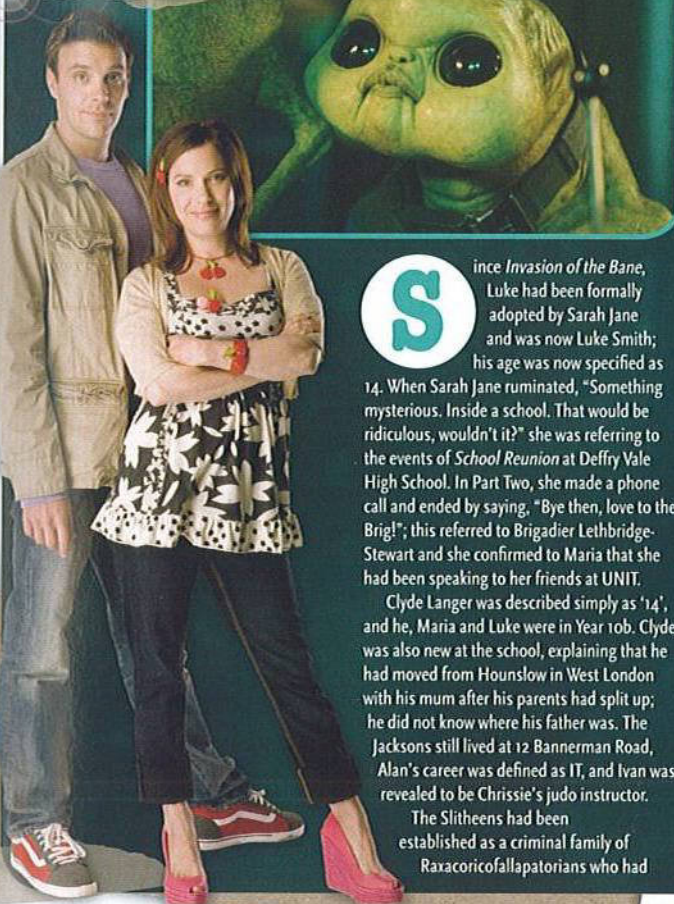
the title sequence background for a truncated version of the closing credits, the subsequent repeat on BBC One had a full crew listing on a black background which ran around ten seconds longer, and was the version later used on the commercial DVDs.

After recording on the series concluded, Elisabeth Sladen spent Friday 3 August at BBC Audiobooks in Bath where she recorded two special CD audio adventures narrated by her as Sarah Jane. These were *The Thirteenth Stone* by Justin Richards in which a strange influence from a stone circle affected Luke on a school trip, and *The Glittering Storm* by Stephen Cole in which thefts of gold were linked to strange goings-on at the Auriga health clinic. Additional Dialogue Recording for Episodes 1 and 2 took place at Air Studios on Wednesday 8 August.

On Tuesday 14 August, the BBC revealed that *The Sarah Jane Adventures* would be premiering on its digital channel dedicated to children's programming, CBBC, that autumn, and that Sarah Jane would 'bump into some familiar alien enemies from *Doctor Who*'. The following day, the BBC Press Office revealed that from Monday 3 September, CBBC was being rebranded with a new logo and new presenters. While the titles for the other four stories had been revealed in DWM

"There's nothing clever about leaving your audience in a state of shock." Russell T Davies

Connections



Since *Invasion of the Bane*, Luke had been formally adopted by Sarah Jane and was now Luke Smith; his age was now specified as 14. When Sarah Jane ruminated, "Something mysterious. Inside a school. That would be ridiculous, wouldn't it?" she was referring to the events of *School Reunion* at Deffry Vale High School. In Part Two, she made a phone call and ended by saying, "Bye then, love to the Brig!" this referred to Brigadier Lethbridge-Stewart and she confirmed to Maria that she had been speaking to her friends at UNIT.

Clyde Langer was described simply as '14', and he, Maria and Luke were in Year 10b. Clyde was also new at the school, explaining that he had moved from Hounslow in West London with his mum after his parents had split up; he did not know where his father was. The Jacksons still lived at 12 Bannerman Road, Alan's career was defined as IT, and Ivan was revealed to be Chrissie's judo instructor.

The Slitheens had been established as a criminal family of Raxacoricofallapatorians who had

infiltrated the British government in *Aliens of London/World War Three* (2005), one of whom had then appeared in *Boom Town* (2005) while another had featured in *Attack of the Graske*. As established, they could be killed by vinegar, inhabited human 'body suits' and had problems with gas build-up... causing them to fart. The real name of 'Blakeman' was Glune Fex Fize Sharleever Slam Slitheen, while Jeffrey was Kist Magg Thek Lutovin Day Slitheen. 'Blakeman' referred to Earth as being a "level 5 planet", as established in *City of Death*, and declared "The Blathereen and the Hostrozeen will beg for mercy at my feet!"; the Blathereens – another criminal family of the same race – had featured in the 2005 novel *The Monsters Inside*, as rival cousins to the Slitheens. He also indicated that Raxacoricofallapatorius was governed by a Grand Council and a Senate, and his oath "Oh for the love of Clom" referred to the twin world of his home planet, named in *Love & Monsters* (2006).

'Jeffrey' commented on how his family had been forced out by the Judoon, the intergalactic police introduced in *Smith and Jones* (2007). Sarah Jane recalled hearing about "Slitheen in Downing Street" from Rose Tyler in *School Reunion*, and later said to the Slitheens that she believed she knew who had thwarted them in the past. 'Blakeman' had bought some plans off a Wallarian, an

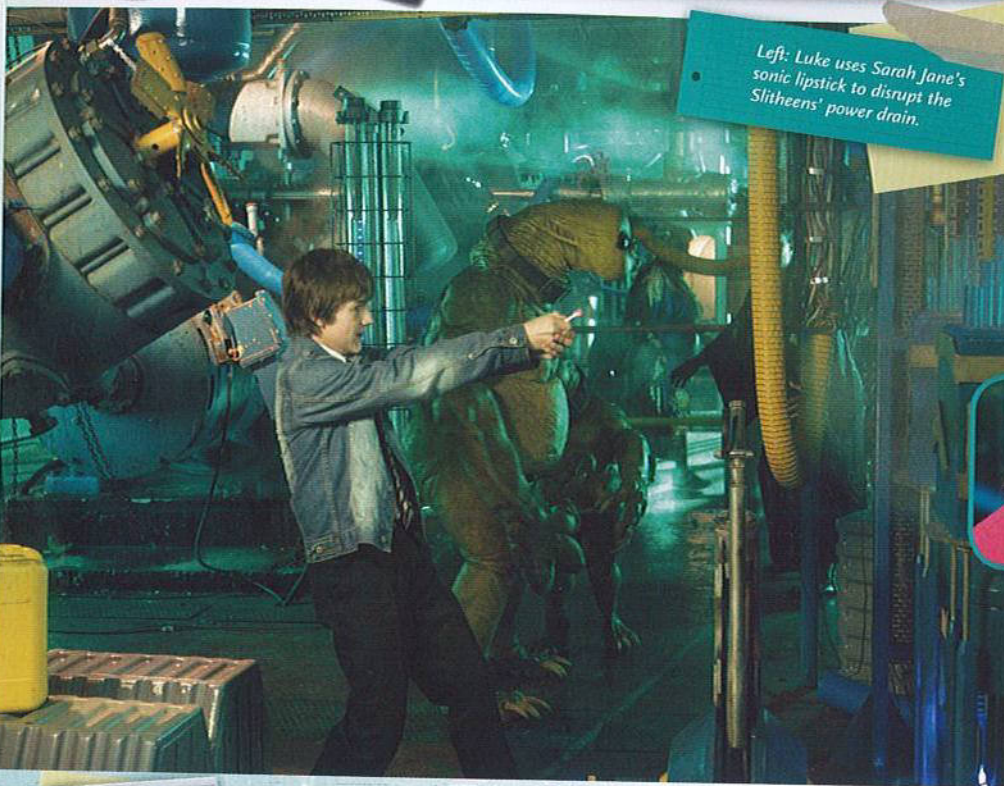
apparently disreputable race of tradesmen first mentioned in *Carnival of Monsters* (1973).

'Blakeman' passed his breaking wind off as "yet another reason to despise Jamie Oliver" in reference to the English chef who had been campaigning to change school dinners. Chrissie remembered power cuts when she was watching an episode of *Manimal*, a short-lived American fantasy series, screened by BBC1 in June/July 1984. 'Jeffrey' scorned humanity for not having worked out string theory, a developing quantum theory of gravity. Luke knew that English physicist and chemist Michael Faraday had discovered the principle of the transformer in 1831.

'Jeffrey's' comment that Maria was "sugar and spice and all things nice" came from the early nineteenth-century nursery rhyme *What are Little Boys Made Of?*. The Slitheens' circuit was based on the London Underground, with their installations at the end of different lines: Ealing Broadway at west end of Central and District lines, Upminster at the east end of the District line, Amersham terminating one branch of Metropolitan, Richmond at the west end of the District line, and Morden at the southern extremity of the Northern line. When Clyde sarcastically referred to a "High School Musical moment," he was likening the situation to the saccharine 2006 Disney television film. 'Blakeman' hated the stench of Haribo, a German based brand of sweets.



Left: Alan and Chrissie; Top: The 'cute' baby Slitheen; Above 1: School Reunion; Above 2: Aliens of London; Above 3: The map of Slitheen installations in London.



Left: Luke uses Sarah Jane's sonic lipstick to disrupt the Slitheens' power drain.

Editing

E diting of the story for broadcast was minimal. After his first day at school, Luke was originally assured by Sarah Jane, "And you will learn, honest. All the rules, making friends, reading the signals, it just happens." When the lights went out, Sarah Jane, too, had a torch which rapidly faded. The intercutting of narratives towards the end of Part One meant some exchanges in Sarah Jane's conversation with 'Janine' were dropped. "I really wouldn't keep asking these questions. If I was you," said the Coldfire lady. "I never stop," countered the journalist. Then, when Sarah Jane said, "Do you realise I'm going public with this?" 'Janine' put down her sandwich and said, "No. You aren't." In Part Two, when Luke said he had made a bad mistake, Sarah Jane replied, "I made a worse one. I asked you to go into that place, and this happens" while a later trim had Sarah Jane telling Clyde of their vinegar attack, "It was your idea, a brilliant idea! Come on!" The final scene originally saw Mr Smith relaying the American news programme where the presenter was saying "... are still struggling to explain the phenomena that saw the entire world blacked out for a total of thirty-seven minutes."



"Like Doctor Who at its best, the result is a clever blend of old and new." *Daily Telegraph*

in advance, the name of the opening tale had remained undisclosed until Thursday 6 September when the world learnt about *Revenge of the Slitheen* from the BBC Press Office. Next day, it was confirmed that the series would launch on BBC One at 5pm on Monday 24 September, and on Saturday 8 September, trailers for the new series featuring the four regular cast members and the Slitheen were broadcast by the BBC. The first trailers comprised 20 seconds of clips, while a longer 42-second version with Maria talking to camera followed later.

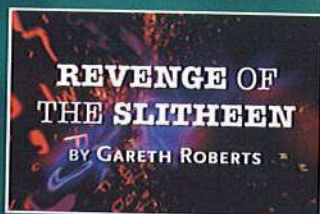
P ublicity started to gear up again with an interview with Elisabeth Sladen in the *Daily Telegraph* on Saturday 15 September and with the actress then chatting to Eamonn Holmes on his Saturday morning show on BBC Radio 5 Live. Promotion in the *Radio Times* included the one-page article *Out of this world* in which Russell spoke to Gareth McLean about why he wanted to develop such a series, while Mark Braxton selected it as one of *Today's Choices*.

To kick start the new series, *Invasion of the Bane* was repeated on the digital BBC children's channel CBBC on Sunday 23 September at 5.10pm and drew a respectable audience of around 200,000 viewers, placing it seventh in the channel's ratings for the week. Then on the morning of Monday 24, Elisabeth started the day at 8.40am on BBC One's *Breakfast*, where she talked to Dermot Murnaghan and Sian Williams about her days on *Doctor Who*, and later appeared on CBBC, featuring just before the transmission of Part Two of *Revenge of the Slitheen* and revealing to presenter Ed Petrie and Oucho – the talking cactus – that K9 would be appearing briefly later in the series, as well as hinting about the return of the Sontarans in *Doctor Who*. The CBBC *Newsround* website also ran interview material with the cast. Following transmission, viewers were encouraged to select the red button feature to answer multiple choice questions set by Mr Smith, while on the website different code letters allowed access to exclusive photos each week.

Part One attained an audience of over a million, with 11% of the viewers tuning in; this was BBC One's best audience for the timeslot that year.

Later, over on CBBC, Part Two gave the channel its highest rating of the year to date when almost half a million people switched over for the tale's climax.

The following day, James Walton reviewed the debut adventure in the *Daily Telegraph* and declared that 'Like the revived *Doctor Who* at its best [...], the result is a clever blend of old and new. The new series includes plenty of sparky dialogue... The old comes with the plucky children, the hissable baddies and the lumbering monsters.' Wednesday 26 then saw the cast appearing live on *Blue Peter*. Elisabeth chatted to Zoe Salmon about her character, and then Thomas Knight, Yasmin Paige and Daniel Anthony came on to be faced with the challenge of making a Slitheen mask from items in the *Blue Peter* 'make' cupboard. Daniel confirmed that the Doctor would not appear in the new series, while Yasmin said that Sarah Jane would win in any face off with her old Time Lord friend. That week, issue 39 of *Doctor Who Adventures* included an eight-page pull-out to introduce the new series. To promote Part Two on BBC One the following week, the *Radio Times* ran the two-page feature *School for Monsters* by Danny Scott about the creation of the Slitheens.



CAST: Elisabeth Sladen Sarah Jane Smith with Yasmin Paige Maria Jackson, Tommy Knight Luke, Daniel Anthony Clyde, Joseph Millson Alan Jackson, Juliet Cowan Chrissie Jackson, Alexander Armstrong

Mr Smith*, Martyn Ellis Blakeman, Ian Midlane Jeffrey, Pamela Merrick Wendy*, Imogen Bain Janine, Anton Thompson McCormick Carl, Jimmy Vee Carl Slitheen, Paul Kasey Jeffrey/Blakeman/Janine Slitheen, Lachele Carl American Newsreader [2].
* Credited on Part One but features in Part Two only.
** Credited on Part Two but features in Part One only.

UNCREDITED: Unknown (Cardiff High) School Children/Teachers; Unknown (Whitchurch) School Children/Teacher; Ailsa Berk Double for Jeffrey Slitheen; Abbi Collins Double for Sarah Jane; 13 Unknown Crowd Bemused Crowd; 2 Unknown Children Children; Unknown Taxi Driver Taxi Driver;

Michelle Roche, Francis Antonio, Jane Davies, Colin Burnap, Coral Chapman Human Slitheen; Robyn Lee Stand in for Maria Jackson; Catherine Evans Stand in for Sarah Jane Smith; Joshua Hughes Stand

in for Luke; Colin Burnap, Elaine Lanighan, Tina Colasanto Unknown; Jennifer Turner, Jack Roth, Sam Thompson, Matthew Collini, Piers Van Looy, Lizzie Langwade, Samantha Voller, Lara Kenny Crowd ADR.

BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Revenge of the Slitheen Part One	24 September 2007	5.00pm-5.25pm	27'07"	1.4M	79
Revenge of the Slitheen Part Two	24 September 2007	5.30pm-5.55pm	27'26"	0.45M (1st)	

* Part One aired on BBC One and Part Two on CBBC

REPEAT BROADCASTS

Revenge of the Slitheen Part Two	1 October 2007	5.00pm-5.25pm	27'34"	1.1M	77
Revenge of the Slitheen	31 August 2008	2.00pm-2.55pm*	52'11"		

* 3.40pm-4.35pm on BBC One Scotland

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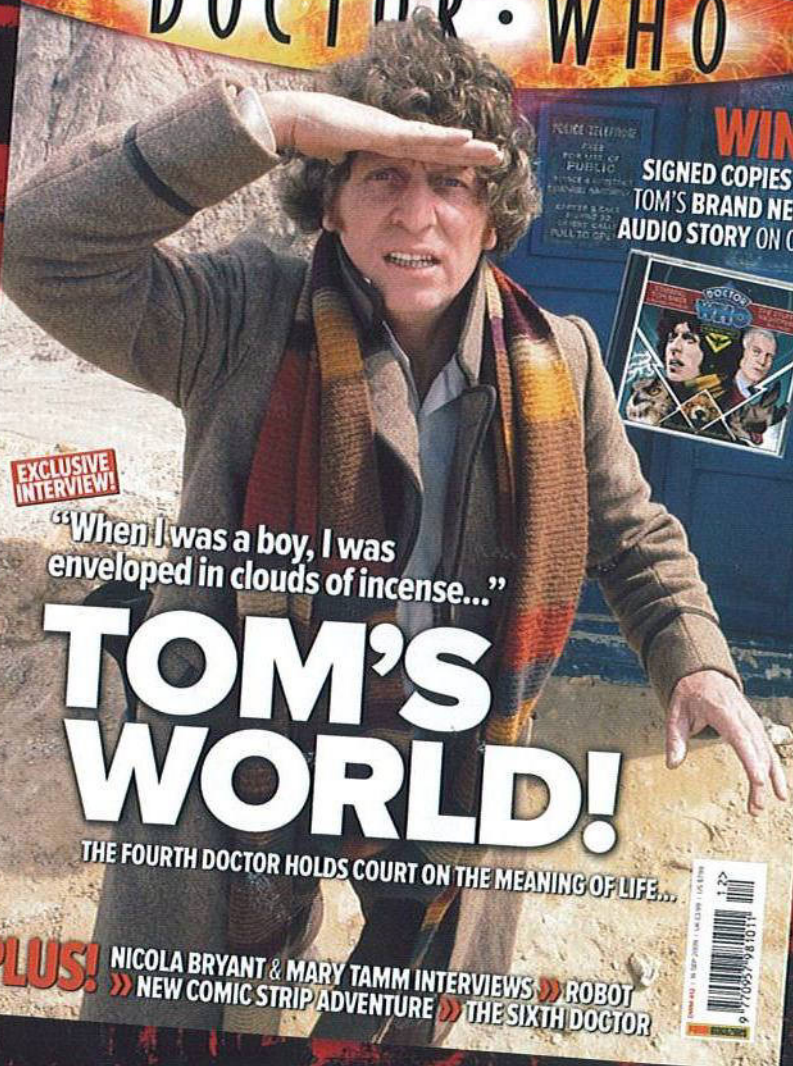
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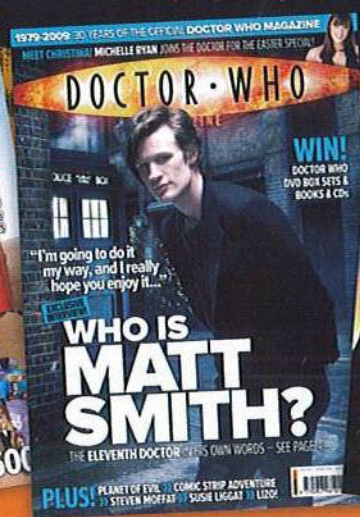
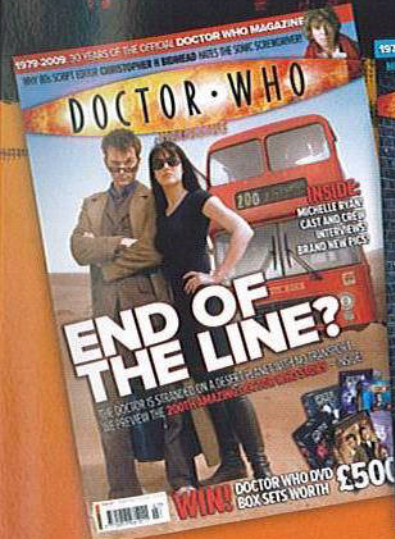
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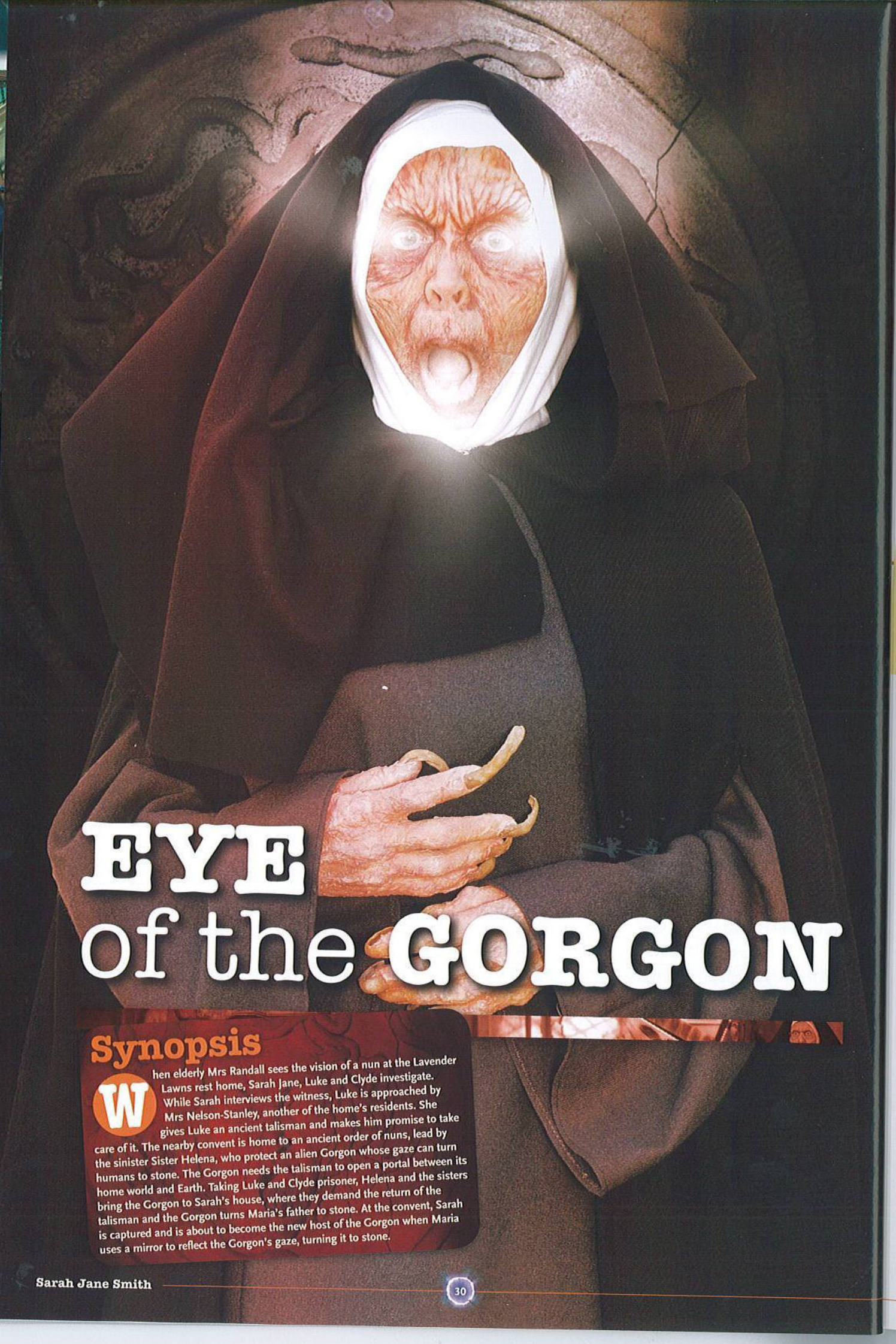


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EYE of the GORGON

Synopsis

When elderly Mrs Randall sees the vision of a nun at the Lavender Lawns rest home, Sarah Jane, Luke and Clyde investigate. While Sarah interviews the witness, Luke is approached by Mrs Nelson-Stanley, another of the home's residents. She gives Luke an ancient talisman and makes him promise to take care of it. The nearby convent is home to an ancient order of nuns, lead by the sinister Sister Helena, who protect an alien Gorgon whose gaze can turn humans to stone. The Gorgon needs the talisman to open a portal between its home world and Earth. Taking Luke and Clyde prisoner, Helena and the sisters bring the Gorgon to Sarah's house, where they demand the return of the talisman and the Gorgon turns Maria's father to stone. At the convent, Sarah is captured and is about to become the new host of the Gorgon when Maria uses a mirror to reflect the Gorgon's gaze, turning it to stone.

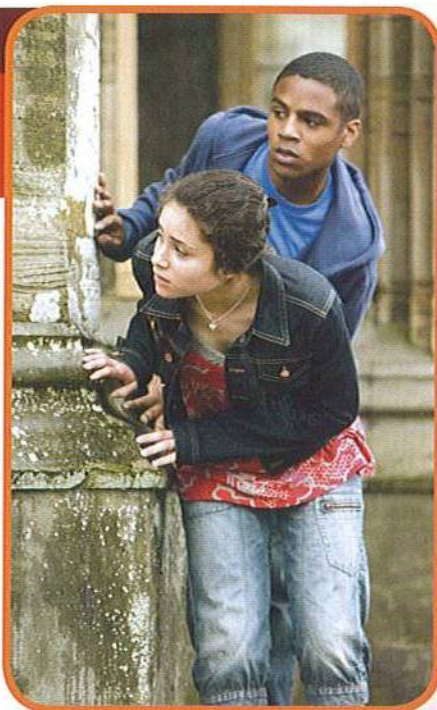
Radio Times

Mon 08 Oct 07 Part One: The gang encounter the terrifying gorgon.

Mon 15 Oct 07 Part Two: Sinister nuns plan to unleash the Gorgon.

Phil Ford was commissioned to write the second story for the first series of *The Sarah Jane Adventures* in autumn 2006. He had known Russell T Davies when the pair had both been at Granada Television in Manchester in the 1990s (although they hadn't been working together), and they were reunited at a BAFTA screening of the *Doctor Who* episode *The Parting of the Ways* on Wednesday 15 June 2005. Recently, Phil had been writing for *Bad Girls*, *The Bill* and *Footballers' Wives* before writing most of the animated SF series *New Captain Scarlet*, which Russell had liked.

Some time after the BAFTA meeting, Phil got a call from executive producer Julie Gardner who tentatively asked him about writing for a new series built around *Doctor Who*'s former friend



material in the cellar was recorded for Episode 4 along with Luke and Clyde moving along the secret passage. The same afternoon, a photo shoot was performed at Upper Boat with Meret Walker as the younger version of Bea.

It was an early start on Wednesday 18 with the crew departing from Upper Boat by bus at 6.30am, bound for Tretower Court and Castle at Tretower near Crickhowell; Millennium FX and actress Audrey Ardington had an even earlier start at 5.20am to apply the prosthetic make-up for the Abbess. The Great Hall of the Abbey was used for recording between 8am and 6.20pm, focussing on the climactic scenes of the portal opening, with green screens in place so that CGI effects could be added later. Taping continued at the castle the following morning to conclude the scenes in the Great Hall, with work starting with Sally Martyn doubling for Audrey as the veiled Abbess, and stunt arranger Abbi Collins also standing in for the character during some of the action elements. Following this, the team returned to base to record shots of Luke and Clyde emerging from the passage into the library, while Elisabeth Sladen attended a photocall for BBC Worldwide, complete with the series' distinctive props. Meanwhile, pink revisions were made to Episode 3's script covering the pre-credit sequence and Bea talking about the talisman.

"For a long time I'd wanted to do something about the Gorgon."

Phil Ford



in the TARDIS. "As Sarah Jane was my *Doctor Who* companion, I was quite up for it," the writer told *Doctor Who Magazine*. Initially, Phil had wanted to do a story about ancient Egypt, but this notion was instead replaced by a storyline about the Gorgon, a creature from Greek mythology. "For a long time I'd wanted to do something about the Gorgon," commented the writer, "apart from anything else, it seems like one of those great mythological creatures but hasn't been touched in fiction for such a long time."

Along with the Slitheen story forming the first two episodes, the Gorgon tale – Episodes 3 and 4 – would form part of Block One to be directed by Alice Troughton. Of the guest cast, playing Sister Helena was Beth Goddard whose television work included *Peak Practice*, *Big Bad World* and *Gimme, Gimme, Gimme*. Scots actress Phyllida Law was cast as Bea Nelson-Stanley; Phyllida, the mother of actress Emma Thompson, had been considered for one of the regular characters when *Doctor Who* began in 1963. Meanwhile Doreen Mantle, who was cast as Mrs Randall, had a television career which included regular roles in *One Foot in the Grave* and *Jam & Jerusalem*.

Recording on Series 1 of *The Sarah Jane Adventures* began on Monday 16 April 2007 with work at Cardiff Castle on Castle Street. This had previously featured in *Torchwood* as part of the Torchwood corridors in *Everything Changes* and *Day One*, and now appeared as the interior of St Agnes' Abbey. Taping took place over a standard day from 8am to 7pm, and all four of the regular cast were

required; Sally Martin was also around as a stand-in for Elisabeth Sladen when shots were being lined up, while Robyn Lee performed a similar function for Yasmin Paige. The first scenes recorded were those in the library, beginning with Luke locating the secret passage in Episode 4. Following this came sequences set in the Abbess' room and the corridor outside with Mrs Gribbins' petrifying demise; the stone version of Sarah Crowden – who played the character – was provided by Millennium FX.

The team was back at the castle on Tuesday 17 to record the scenes in the bell tower, followed by Mrs Gribbins talking to Sister Helena. After this,



Shooting script

In the stage directions, Mrs Randall was described as 'in her seventies' while Bea Nelson-Stanley was introduced as 'slender, probably very athletic 60 years ago, and probably very attractive.' Sister Helena of St Agnes' Abbey was 'in her thirties, an ice queen in a wimple'.

The narrative opened on Night 1, with Mrs Randall seeing the nun at 2.36am. The bulk of the story then spanned Day 2, with the critical period of Part Two mainly taking place between 2.30pm and 4pm, and the closing scenes with Sarah Jane and Maria visiting Bea on Evening 2.



"Within about a week of me being there, I felt a part of the family already," Daniel Anthony told DWM about joining the established cast from the Special. The first week of recording on the series concluded on Friday 20 at the seventeenth-century Egerton Grey Hotel at Porthkerry in the Vale of Glamorgan, which was to be Lavender Lawns. Recording began with the scenes in Bea's rooms and then moved onto the residents' day room.

The second week of recording started at Margam Castle and Country Park in Margam on Monday 23, with the nineteenth-century mansion in the estate near Port Talbot featuring as the entrance to the Abbey. For these scenes, two key vehicles were required. The nuns drove a 1980 Daimler hearse, which had simply been a car in the script, while this was also the first use of the replacement Nissan Figaro for Sarah Jane. Apart from Felicity Barnes, Sarah Jane's other aliases on her fake IDs were Bunty Mansfield and Victoria Williams. Outdoor recording between the rain showers included scenes in the courtyard, at the



gates, the garden with the petrified victims and also Sarah Jane slipping through the gap in the fence; Catherine Evans now took over as Elisabeth Sladen's regular stand-in.

Back at the Egerton Grey Hotel on Tuesday 24, the exterior scenes at Lavender Lawns were recorded, with Catherine Evans standing in for Elisabeth at the wheel of the Nissan. The crew then moved inside to record in Mrs Randall's room (with a black out erected for the pre-credit sequence at night); a small unit stayed back until 9pm to record the opening establishing shot of the rest home at night. Next day, work at the same venue began with the garden sequence of Bea and Luke for Episode 3 and Sarah Jane leaving Maria to unlock Bea's mind in Episode 4, after which the crew went indoors to complete recording in Bea's room for Episode 4.

Thursday 26 April saw the new series' first recording in Penarth for the familiar venue of Bannerman Road as established in the Special. First of all on Sully Terrace, Clyde telling Sarah Jane of Luke's kidnap and the abduction itself were recorded, with Abbi Collins as the demon driver nun, and stand-ins Robyn Lee and Catherine Evans as

"Within about a week of me being there, I felt a part of the family already." Daniel Anthony



Connections



fictional character, the Gorgon had been one of the beings which appeared in the Land of Fiction in the 1968 *Doctor Who* serial *The Mind Robber*.

A key part of the plot was that Bea Nelson-Stanley was afflicted by Alzheimer's disease, a form of dementia documented in 1906 and generally afflicting people over 65 years old. Bea referred to meeting her husband at the Sphinx, most likely referring to the Great Sphinx statue on the Giza Plateau near Cairo in Egypt. The song which was special for her and her husband was *Slow Boat to China*, a popular melody of the late 1940s written by Frank Loesser and published in 1947.

Sarah Jane's comments about hauntings being events that have been 'recorded' on their surroundings that could be played back under certain circumstances echoed the notions of *The Stone Tape*, a television play by Nigel Kneale screened on Christmas Day 1972. This theory had also been used in the 2006 episode of *Torchwood*, *Ghost Machine*.

Mrs Randall recalled seeing the film *The Gorgon* at the cinema, referring to the 1964 horror movie made by Hammer Films and starring Christopher Lee and Barbara Shelley (who had appeared in the 1984 *Doctor Who* story *Planet of Fire*); the film had also featured Peter Cushing (who had played the Doctor in the two 1960s Aaru movies) and Patrick Troughton (who had played the Doctor regularly between 1966 and 1969).

When Alan approached the threatening Sister Helena, the stage directions noted that the nun 'remembers to switch back to Julie Andrews mode'; this was a reference to

the 1965 musical film *The Sound of Music* in which Julie Andrews played a nun called Maria. Similarly, Sister Helena's comment about "solving a problem like Maria" was a reference to the song *Maria* from the Richard Rodgers and Oscar Hammerstein musical which contained the lyric, "How do you solve a problem like Maria?"

As Clyde tried to think of the name of the abbey the nuns came from and recalled an "old lady detective", Sarah Jane suggested Miss Marple, the successful character created by writer Agatha Christie in 1927. At the Abbey posing as "Felicity Barnes", Sarah Jane claimed to be writing for *The Times*, the respected daily newspaper established in 1785. Sister Helena explained that one of the Gorgons was killed when her sisterhood still served Demeter, a Greek goddess of grain and fertility.

Luke talked to Clyde about the English Reformation of the sixteenth century when the Church of England broke away from the Roman Catholic Church, during which priest holes were used to hide persecuted Catholic priests in English homes. On seeing the "statue" of Alan, Chrissie referred to Sarah Jane as a "bunny boiler", a term referring to the 1987 thriller movie *Fatal Attraction* about a female stalker who cooked the pet rabbit of her victim's daughter. When looking at the bell ropes he was about to pull, Clyde compared himself to Quasimodo, the deformed bell ringer of Victor Hugo's 1831 novel *Notre Dame de Paris*. Clyde also made a reference to *Star Trek*, as had Kelsey in a deleted exchange from *Invasion of the Bane*.

Maria referred to seeing an alien in Sarah Jane's garden in *Invasion of the Bane*. Clyde said that Mrs Randall was an old friend of his grandmother's, and for the first time referred to his history teacher, Mrs Pittman. During the course of the adventure, Chrissie had temporarily walked out on Ivan for her salsa teacher, Carlos; as always she got Sarah Jane's name wrong, in this case "Sally Jane". It was established that Chrissie had split up the Jackson family six months earlier.

Bea Nelson-Stanley spoke of how she and her husband knew of the Sontarans, war-loving aliens whom Sarah Jane had encountered in two of her earlier adventures: *The Time Warrior* and *The Sontaran Experiment* (1975). The aliens later returned in *The Invasion of Time* (1978) and *The Two Doctors* (1985). Phil Ford had no idea that the Sontarans were returning to *Doctor Who* when he originally wrote Bea's dialogue, but this fitted in well with the two-part serial featuring the creatures due for recording that autumn to be broadcast the following spring.

Bea commented that the Sultan of Ishkanbah had seen a yeti; in the 1967 *Doctor Who* story *The Abominable Snowmen*, it was established that there were yeti living in the Himalayas of Tibet in addition to robotic yeti controlled by an alien intelligence which returned in the 1968 tale *The Web of Fear*. An explorer called Nelson-Stanley was referred to in the *Torchwood* novel *Trace Memory* by David Llewellyn, published in March 2008. The legends of the Gorgon – a creature with sharp fangs which could turn people to stone with its stare – came from Greek mythology, later versions of which referred to three Gorgons. One of these, Medusa, had hair composed of snakes, a punishment from the goddess Athena; her sisters were referred to as Stheno and Euryale. Another, later legend stated that Medusa was the only Gorgon who was not immortal, and as such could be killed by Perseus who was able to attack her by gazing at her reflection in a mirror or shield. The Gorgons had been briefly referred to in the 2006 *Torchwood* episode *Random Shoes* when Eugene Jones believed his collection contained some pre-Gorgon currency. As a



Top: *The Gorgon*, carved in stone; Above 1: *The Time Warrior's* Sontaran; Above 2: *The Abominable Snowmen*; Above 3: Troughton and Cushing in *The Gorgon*.



• Opposite page top: Bea Nelson-Stanley (Phyllida Law) is an old woman with a secret...

• Left: The sisterhood prepares to sacrifice Sarah Jane as the new host for the Gorgon.

• Below 1: Mrs Nelson-Stanley entrusts the talisman to Luke's care.

• Below 2: The young Nelson-Stanleys in Egypt, with Bea wearing the talisman.

• Below 3: Mrs Gribbins (Sarah Crowden).

• Below 4: There is no escape from the sisterhood for Clyde, Sarah Jane and Luke.



passersby. The crew then relocated to Clinton Road to record scenes in Sarah Jane's lounge bridging the two episodes; Millennium FX provided both the Abbess make-up and the statue of Alan for the cliffhanger.

Tim Morley, the Head of Business and Legal Affairs for CBBC Drama, visited recording on Friday 27, which again saw the crew at Clinton Road completing the lounge scenes with Alaric's statue. The crew then moved outdoors for various scenes outside Sarah Jane's home, with the building number erroneously appearing on-screen as number 21 as opposed to 13 established in *Invasion of the Bane*. Meanwhile, blue rewrites to Episode 3 changed some of the opening scenes at Lavender Lawns.

With Monday 30 spent on Episodes 1 and 2, work on the Gorgon tale resumed on Tuesday 1 May at Clinton Road for the scenes of Alan recovering on the bench in Sarah Jane's garden, Chrissie spotting Alaric's "statue" and trying to show this later to her ex-husband, and then Chrissie's departure by taxi (emblazoned with an advert for the department store Henrik's seen in *Rose*), after which more Slitheen scenes were taped. Episodes 1 and 2 were again the main focus at Clinton Road on Wednesday 2, with two short scenes for the Gorgon episode: the gang in Sarah Jane's car at the start of Episode 3 and Maria running past a church on her way to the abbey in Episode 4. Thursday 3 focussed on scenes at the Jacksons' house for the four episodes including Chrissie's arrival in Episode 3 and Maria's relief at seeing Alan in Episode 4.

While work continued on Episodes 1 and 2, further changes were made to the script for the Gorgon story

Editing

In Part One, when Chrissie remarked to Alan about Ivan having something to lose in her, she added, "You know he even said I was having a mid-life crisis! Mid-life, cheek!" In the garden at Lavender Lawns, as Bea wandered absent-mindedly away from Luke, she was to sing *Slow Boat to China*. When Chrissie tried to tell Maria that Luke "wasn't right", she originally continued, "I'm telling you, Maria, there's some funny people

in this world." After Sarah Jane had commented on the "recording" theory of hauntings, Mr Smith originally added, "There is, of course, also the possibility of trans-dimensional interference." When Alan made the waspish comment to Chrissie about the "good thing" they once had, his ex-wife claimed, "That was different." "Of course it was," glowered Alan, sarcastically adding "It was my fault!" At the end of this scene, Chrissie told Alan, "I might not be perfect like you, Alan, but I'm still [Maria's] Mum. And

if she's upset, it's me she should be talking to, not some stranger."

After Mrs Randall told Sarah Jane and Maria about the death of Bea Nelson-Stanley's husband, Maria asked "Does anyone visit her?" "No children," explained Mrs Randall, shaking her head, "Too busy having adventures, from the look of it. All well and good, but adventures don't look after you when you're old do they?" When Sister Helena ordered that the boys would remain at the Abbey, Sarah Jane replied, "If I'm going to trust the Gorgon, you have to trust me." "Like we trusted Professor Nelson-Stanley?" asked the nun.

Cuts to Part Two were minimal, the main victims being a short scene of Sarah Jane and Maria using Mr Smith's portable scanner to analyse the petrified Alan prior to the sequence of them talking to Mr Smith in the attic, and a sequence of Maria running past a church as she hurried towards the Abbey with the mirror given to her by Bea.



Above left: Chrissie reminds Alan that she is Maria's mother; Above right: Bea Nelson-Stanley shares her memories with Sarah and Luke.



Eye of the Gorgon

Right: The Gorgon's deadly gaze is reflected back at her by Maria's mirror, turning her to stone.

Below 1: Sarah Jane and the children confront the Gorgon who is preparing to join her world with Earth.

Below 2: The gaze of the Gorgon falls on Alan Jackson, turning him into a living statue.

Below 3: The Gorgon is the dark power behind the sisterhood.

Below 4: The talisman which opens the portal to the Gorgon's world.



which seemed to be under-running. On Friday 18 May, a yellow rewrite of Episode 3 was issued adding the scene between Chrissie and Alan in Maria's bedroom, and expanding Clyde telling Sarah Jane of Luke's kidnap. At Upper Boat on Monday 21 May, various scenes for the Slitheen story were taped in the set of Maria's bedroom, including the new sequence for Episode 3 with her parents. After that, the scene of Mr Smith analysing Alan's petrified statue was taped on the attic set. Next day, further attic scenes for Episode 3 were taped, after which the crew went out on location to Ffordd-Y-Gollen in Tonteg, mainly for the Slitheen story, but also for the revised scene



of Clyde relating the kidnap of Luke to Sarah Jane; Robyn Lee doubled Yasmin Paige in this sequence, with Maria remaining in Sarah Jane's car. The final day of the block, Wednesday 23, then began at the studio, starting with Luke and Clyde climbing through the opening passage on a mock-up of the Abbey library, followed by various attic scenes such as Maria speculating on the effect of the talisman on Bea and Sarah Jane formulating her plan.

W

ith Episode 3 still under-running and new material also needed for the Slitheen story, a further day of recording for Alice Troughton was arranged during Block Three on Monday 25 June at Clinton Road. This included a new scene in which Sarah Jane and Maria returned to Bannerman Road to discuss the Gorgon in more detail; this was a replacement for a shorter scene previously recorded in the Nissan. An insert shot of Chrissie and her suitcases



was also taped in the Jacksons' kitchen. Later on during recording for Episode 6 at Clinton Road on Thursday 5 July, the new scenes of Sarah Jane and Maria arriving back at number 13 and departing again were taped.

Some period music from Bea's collection of records was added in post-production. In Part One, when Bea played her LP of *Slow Boat to China*, this was a 1958 recording made by Bing Crosby and Rosemary Clooney for the RCA album *Fancy Meeting You Here*. Similarly in Part Two, a record was played with Al Bowlly singing *Goodnight, Sweetheart*; this recording of the song by Guy Lombardo was made in February 1931.

By the time that the story, now entitled *Eye of the Gorgon*, was aired on CBBC, various toys associated with the series had started to appear in the shops courtesy of Character Options; these included a Sarah Jane action figure with the star poet seen in *Invasion of the Bain*, a sonic lipstick, a wrist scanner and an alien communicator.



EYE OF THE GORGON

BY PHIL FORD

CAST: Elisabeth Sladen Sarah Jane Smith with Yasmin Paige Maria Jackson, Tommy Knight Luke, Daniel Anthony Clyde, Joseph Millson Alan Jackson, Juliet Cowan Chrissie Jackson, Alexander Armstrong Mr Smith, Phyllida Law Bea Nelson-Stanley, Sarah

Crowden Mrs Gibbins*, Doreen Mantle Mrs Randall*, Beth Goddard Sister Helena, Audrey Ardington The Abbess.
* Credited on Part Two but do not appear.

UNCREDITED: Vanessa Bailey Ghost Nuns; Catherine Evans Double for Sarah Jane Smith; Margaret Paine, Jacynthe Powell, Brian Powell Elderly; Helen Cuthbert Nurse; Cheryl Rowlands, Lis Cairns Hench Nuns; Meret Walker Young Bea [photo]; Giles Clayden Bea's Husband (Edgar) [photo]; Layla Mason Driver Nuns; Rajesh Sawhney Taxi Driver; Abbi Collins Stunt Driving Nuns; Robyn Lee, Catherine Evans, John Lewis, Elsie May

Passersby; Pat Marsh, Sou Pillay, Durine Howell, Elesia Ennis, Maureen St Lewis, Natalie Cruzner Nuns; Abbi Collins Stunt Double for Abbess; Sally

Martyn Double for Abbess; Reuben Riley Taxi Driver; Sally Martyn Stand in for Sarah Jane Smith; Robyn Lee Stand in for Maria Jackson.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Eye of the Gorgon Part One	1 October 2007	5.30pm-5.55pm	27'30"	0.36M (1st)	
Eye of the Gorgon Part Two	8 October 2007	5.30pm-5.55pm	27'49"	0.41M (1st)	

BBC ONE REPEAT BROADCASTS

Eye of the Gorgon Part One	8 October 2007	5.00pm-5.25pm	27'40"	1.1M	83
Eye of the Gorgon Part Two	15 October 2007	5.00pm-5.25pm	27'59"	1.0M	85
Eye of the Gorgon	7 September 2008	3.05pm-4.00pm*	53'19"		

* 4.05pm-5.05pm on BBC One Scotland

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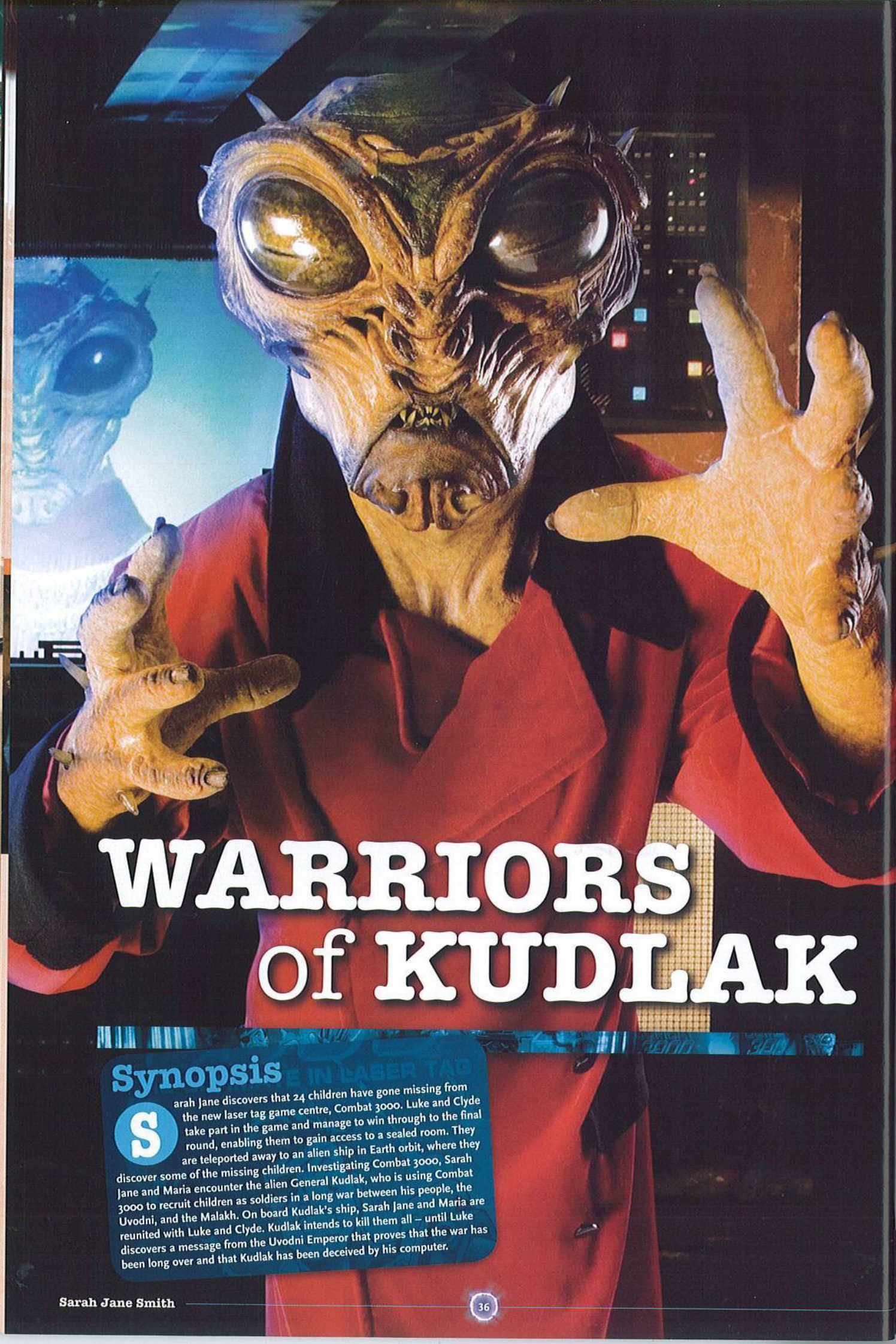
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WARRIORS of KUDLAK

Synopsis

Sarah Jane discovers that 24 children have gone missing from the new laser tag game centre, Combat 3000. Luke and Clyde take part in the game and manage to win through to the final round, enabling them to gain access to a sealed room. They are teleported away to an alien ship in Earth orbit, where they discover some of the missing children. Investigating Combat 3000, Sarah Jane and Maria encounter the alien General Kudlak, who is using Combat 3000 to recruit children as soldiers in a long war between his people, the Uvodni, and the Malakh. On board Kudlak's ship, Sarah Jane and Maria are reunited with Luke and Clyde. Kudlak intends to kill them all – until Luke discovers a message from the Uvodni Emperor that proves that the war has been long over and that Kudlak has been deceived by his computer.

Radio Times

Mon 22 Oct 07 Part One: Luke and Clyde investigate a game designed to train warriors.
Mon 29 Oct 07 Part Two: Luke and Clyde are kidnapped.

Producer Matthew Bouch had previously attempted to launch a series based on MR James' ghost stories with a writer called Phil Gladwin, who had worked as a script editor and a writer on series such as *Crossroads*, *Grange Hill* and *The Bill*. Matt invited Phil to a meeting in London to discuss ideas, and the writer discovered that *The Sarah Jane Adventures* was still at an early, nebulous stage. Phil pitched different ideas and treatments to the BBC team until one fitted the tone of the show. While watching the 1985 video of Kate Bush's song *Cloudbusting* in the autumn, Phil was inspired to submit a storyline based on the relationship between eccentric Austrian-American psychiatrist Wilhelm Reich and his son Peter, which had formed the basis to the



"The story went through so many iterations, so many possibilities..."

Phil Gladwin

pop song. This concerned a discredited inventor

whose creation had inadvertently attracted the attention of a passing alien vessel. The inventor was to be kidnapped by the lonely, ogre-like alien and his son offered his own life in exchange for that of his father. Although Russell T Davies felt that the story was not right for the new series, some elements were retained in Phil's eventual narrative; the inventor's son became Lance, while the scene of Sarah Jane and Maria making rain on the hillside was a tribute to the Kate Bush video.

Shooting script



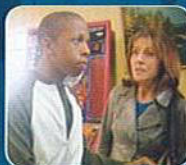
teeth.' The Mistress was outlined as an 'imperious female Uvodni' while the Emperor was seen as 'an ancient Uvodni in regal robes'.

Combat 3000 had been operating for a month before the main narrative. The tale opened on Day X, a Saturday, with the disappearance of Lance at 15.01. The bulk of the story took place over six and a half hours on Day 1, three days later – Tuesday. Sarah Jane visited Carrie at 10.30, found Brandon at the cafe at 11.45, operated the rain machine on the hilltop at 13.00, and arrived at Combat 3000 at 14.03. Clyde and Luke vanished at 14.22, with Mr Smith identifying the Uvodni at 15.00 and Grantham appearing at Bannerman Road at 15.11. The captured Grantham was taken to the Arena 2 teleporter at 15.50 and the truth was revealed to Kudlak at 16.16, with Sarah Jane and her friends departing from Combat 3000 at 16.30 and the Metcalfs reunited at 17.00.

In the shooting script, Lance Metcalf was described as a '14 year old boy', while his mum

Carrie was 'mid-thirties, tired and wired' and Simon was outlined as 'a good looking man in his thirties in military uniform'. Mark Grantham was seen as 'a slick looking (if slightly dodgy) business man in his early 30s' while Brandon Butler was simply '14', the Combat 3000 cashier was seen as 'fifties and long suffering woman' and Jen was 'a pretty girl of [Clyde and Luke's] age'. General Uvlavud Kudlak was 'a hideous alien

(prosthetic)' and 'dressed in elaborate, but regal military dress', while Sarah Jane and Maria later described his Uvodni looks as 'Humanoid. White face [...] With scales. Kind of slimy [...] Wide cheekbones [...] And big



Left: Mrs Metcalf has lost her son, Lance; Middle: Sarah Jane talks to Brandon; Right: The less-than-enthusiastic cashier at Combat 3000.

Working on the script from September 2006, Phil recalled that the story "went through so many iterations, so many possibilities – but all the time Russell was saying, 'Um, no, yes, yes, but that, more of that...'" After losing the inventor and his son from the evolving storyline, Phil devised the darker idea of the characters stalking an alien in a shopping mall at night. From an early stage in the script's development there was a spaceship up in Earth's orbit, with the alien Kudlak collecting children – and at one point these formed part of a space zoo, complete with a space llama. At one point, Phil Gladwin spent some time developing another treatment, but when this failed to work out, he pitched a new brief in Cardiff as a variation of the story. The revised storyline clicked into place by December, when the notion of aliens running an establishment like *Laser Quest* was developed, and Phil's research into this sort of business was cemented by research with his family in the New Year. By February, Phil's story was in the schedule as the third tale of the five. The final rewrite on both scripts was undertaken by Phil Ford.

Along with the two-part climax to the series, Episode 5 and 6 were to be made as part of Block Three under director Charles Martin; Charles' experience on children's television included shows for ITV such



as *The Gibley Boys* and also *My Life as a Popat*, on which he had worked with Yasmin Paige. Work got underway on his episodes in mid-May, with a Tone Meeting held at Upper Boat on the morning of Wednesday 16 May, followed by a location reece and production meeting on Saturday 2 June. The readthrough for Block Three was held at Upper Boat at 10.30am on Wednesday 6 June, concurrent with recording at Penarth Pier for Episodes 7 and 8. Yasmin Paige was the only cast member required on location, and she was released as quickly as possible to

return to the production base, joining the rest of the cast. In the absence of Alexander Armstrong, writer Gareth Roberts read all Mr Smith's dialogue for the episodes. The cast included Sonny Muslim as Lance who had featured in previous children's BBC series such as *The Story of Tracey Beaker* and *The Queen's Nose*.

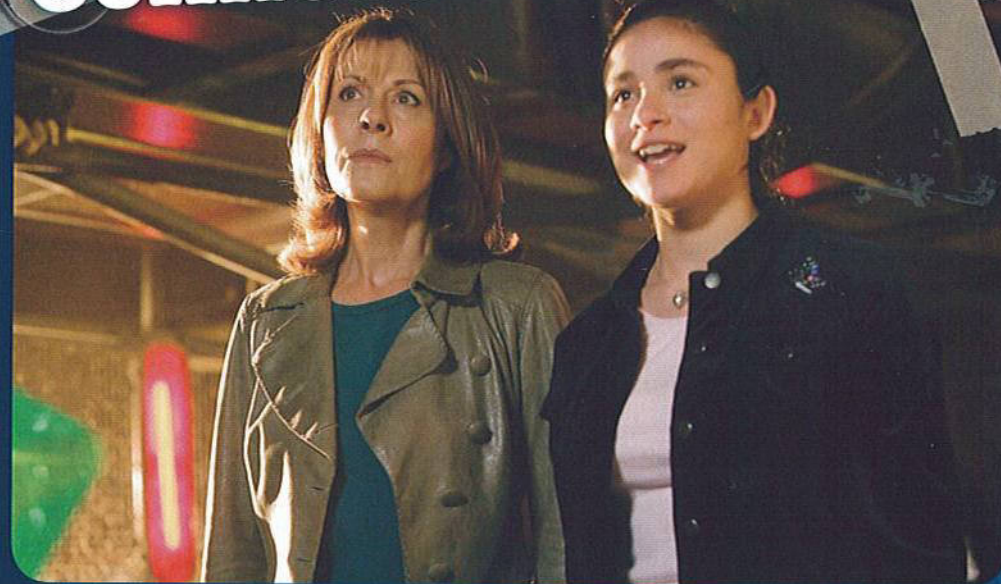
The shooting scripts for Episodes 5 and 6 were issued on Wednesday 13 June, and a photocall to get shots of Sonny as Lance was held on Thursday 14. Recording on Block Three initially focussed on the climactic Slitheen storyline for Episodes 9 and 10, but on Saturday 16 June, the 1pm shoot in Penarth began at a house on Wood Street where the scene in Lance's bedroom was recorded, before work continued on Episodes 9 and 10. The bedroom was dressed with posters of fictitious movies created for the DVD rental store in the 2007 *Doctor Who* episode *Blink*.

Taping for the Kudlak story began in earnest on Tuesday 26 June, where the standard 8am to 7pm day started at St David's Crescent Park in Morriston, Penarth, for the scenes of Luke and Clyde talking together in Episode 5, after which work continued on the finale. The next day, the crew was based on the Roath Basin at Cardiff Docks, near to where Evolution



"That was a bit of going back to the old Sarah. It was very different.." Elisabeth Sladen

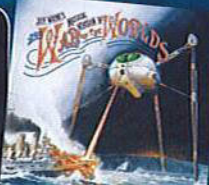
Connections



century. The start of the *Combat 3000* game was described as being accompanied by 'a thunderous roar of music (like the opening of *War of the Worlds*)' in reference to the 1978 concept album *Jeff Wayne's Musical Version of The War of the Worlds*. Talking to Grantham, Clyde explained, "He's Luke. Which makes me Obi-Wan Kenobi," in reference to the young Jedi and his older mentor in the 1977 SF blockbuster *Star Wars: Episode IV – A New Hope*; later on, Grantham quoted the opening of the same film when citing "a galaxy far, far away." Maria referred to both *Planet of the Apes* and *NASA*; the former was a 1968 SF film remade in 2001 and based on Pierre Boulle's 1963 novel *La Planète des singes*, while the latter was the National Aeronautics and Space Administration established by the US government in July 1958. Jen said "Beam me up Scotty," a phrase associated with the series *Star Trek* between 1966 and 1969, although never actually spoken in the programme; Clyde later quipped "Have you got a number for Captain Kirk?" with reference to the show's central character.

When talking to Luke, Clyde explained how his dad had run off with his Aunt Melba. Sarah Jane told Maria that she had remembered her "UNIT training" as they evaded Kudlak in the first *Combat 3000* arena; although Sarah Jane had worked with UNIT, she had generally accompanied the Doctor as a freelance journalist rather than being a member of the organisation.

It was explained that Simon Metcalf was killed in Iraq, suggesting that he had been serving as part of the American and British forces which had occupied the country since March 2003. Maria knew that energy could not be created or destroyed, in accordance with the First Law of Thermodynamics. When Clyde proclaimed himself to be the "Encyclopædia Clydannica", he was referring to the *Encyclopædia Britannica*, the oldest English dictionary which dated from the eighteenth



Above: Sarah Jane and Maria discover the truth about *Combat 3000*; Left: Sarah, working with UNIT in *Invasion of the Dinosaurs*; Middle: Luke Skywalker, the young Jedi from *Star Wars*; Right: The classic 1978 album *The War of the Worlds*.



Opposite page left: The sinister Mr Grantham (Chook Sibtain) and Mr Kudlak (Paul Kasey).

Left: Mr Grantham shows his true colours. He bad!

Below 1: Luke and Clyde play Combat 3000.

Below 2: One of Mr Kudlak's leather-clad employees – and he's carrying a very big gun.

Below 4: Maria and Sarah Jane are cloudbusting!

Below: Mr Kudlak wants you to play Combat 3000. And he won't be happy if you say no...



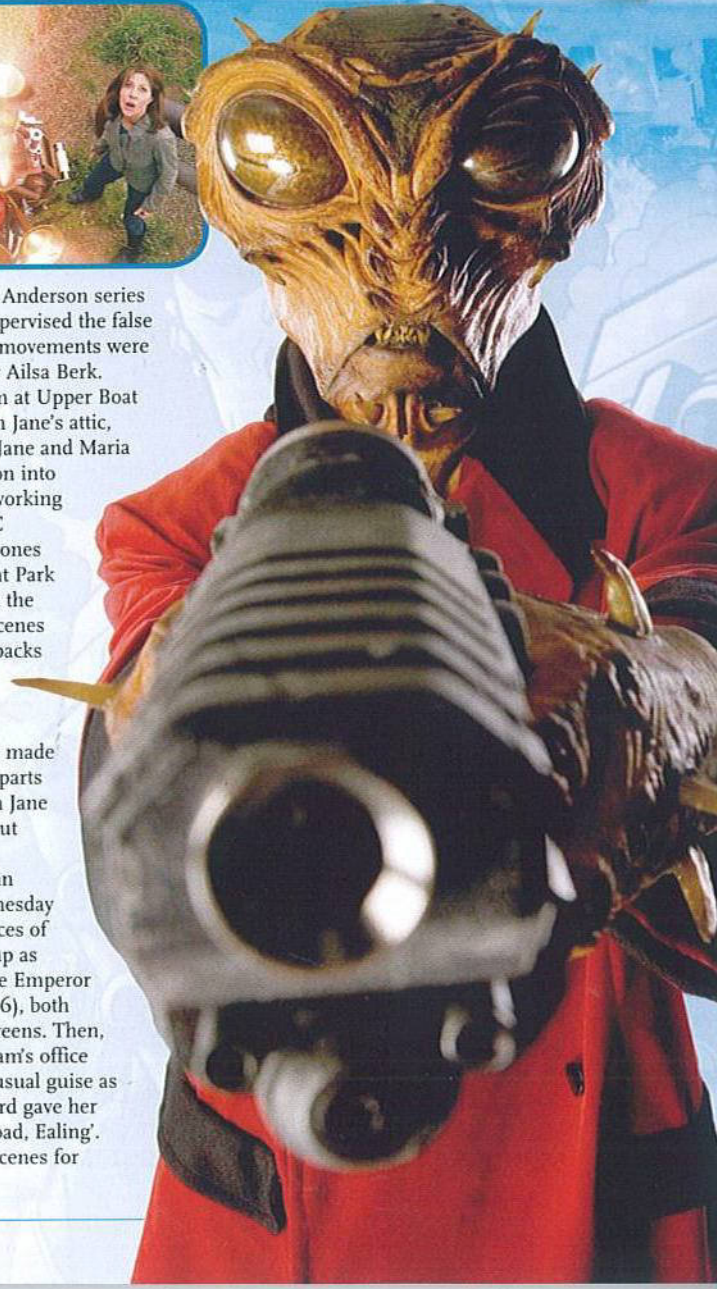
at the entertainment complex of the Red Dragon Centre on Hemingway Road had been transformed into the armoury of Combat 3000 for scenes of Clyde and Luke in Episode 5. CCTV footage of this and numerous other sequences would be recorded during production to be played back onto television monitors. The team remained at Evolution the next day, starting with scenes in the transmat area for Lance, and then Clyde and Luke vanishing. Next came the arrival of Luke and Clyde on the scoutship and their confrontation with the 'black helmet' guards. Scenes were then taped of Elisabeth Sladen and Yasmin Paige entering the lobby in Episode 5 and escaping via the side door in Episode 6.

With a group of journalists in tow, Friday 29 June saw the BBC team at the old NEG site on Trident Park which had featured in *Invasion of the Bane* (plus Smith and Jones, *Utopia* and *Last of the Time Lords* in *Doctor Who*) and was now appearing as Arenas 2 and 1 of Combat 3000. The main action for the playing area was recorded for the story, with fight arranger Ray Nicholls in attendance to rehearse the action sequence of Kudlak throwing Grantham around at the start of Episode 6. A steadicam was used to capture the excitement of Combat 3000 itself, with Any Effects providing all the smoke and blast hits for the action scenes. Charlie Bluett of Millennium FX was present to fit regular monster man Paul Kasey with his Kudlak appliance; this resembled the Creon prosthetics developed by Neill Gorton's

company for the 1990s Gerry Anderson series *Space Precinct*. Chris Lyons supervised the false teeth worn by Paul, while his movements were rehearsed with choreographer Ailsa Berk.

Monday 2 July saw the team at Upper Boat for a day of recording in Sarah Jane's attic, taping the scenes with Sarah Jane and Maria in Episode 5 before pressing on into work for Episode 9 and also working with a camera crew from BBC Interactive helmed by Claire Jones and Ian Smith. Back at Trident Park on Tuesday 3, taping included the Combat 3000 control room scenes – with appropriate video playbacks – and Paul Kasey's second day as Kudlak, again covered by the Interactive team. The same day, a pink revision was made to Episode 5's script, altering parts of the attic scene where Sarah Jane was working on her story about Lance when the kids arrived.

A second camera unit began work at Trident Park on Wednesday 4 by recording all the sequences of Paul Kasey in Uvodni make-up as first the Mistress and then the Emperor (for his broadcast in Episode 6), both for playback onto monitor screens. Then, Episode 5's scenes in Grantham's office were taped, with Paul in his usual guise as Kudlak; Sarah Jane's press card gave her address as '21 Bannerman Road, Ealing'. After this, the control room scenes for





Opposite Right: Brave Luke confronts Kudlak – and shows him how he's been deceived.

Right: Sarah Jane discovers the missing children aboard the Uvodni spaceship.

Below 1: Clyde and the other kids are destined to be warriors in an alien war...

Below 2: Luke gives Maria a reassuring cuddle.

Below 3: The kids plan to escape in the Uvodni ship's shuttle craft.

Below 4: Luke gets a kiss from a grateful Jen (Nadiyah Davis). Get in!



Editing



Very little of the recorded material was cut from the finished serial. In Part One, when Carrie commented on how Lance lived for his video games, Sarah looked at the mass of computer games in the bedroom and agreed, "Quite an impressive collection." "Plays them all the time," explained Carrie, "here, or down the arcade with Brandon." When Grantham eagerly told Kudlak about the birthday party, he originally continued, "Fifteen twelve-year olds. All hyped up to the max on computer games and over-adrenalized on blockbuster movies. Just the way you like them." After Sarah Jane

told Maria that she was not a conspiracy theorist, she added, "Alien-hunting is all very well, but it doesn't pay the bills." When Grantham told Kudlak that his comments about the Mistress were just a joke, the alien told him, "It is my honour to attend on the Mistress." A short scene of Luke and Clyde entering Combat 3000 was cut (although glimpsed in the montage at the start of Part Two). "I was here with Maria, earlier," said Luke, "The man called me 'soldier'." "That's right," replied Clyde, "You play soldiers – only future style." Realising he was sounding a little enthusiastic, Clyde added, "It's for little kids really, but – hey – this is your first lesson." "And to play this game, we

pretend to kill people," enquired Luke. "Is it really for 'little kids'?" "Just stick close to me," assured Clyde, "You'll get it." Later on, Grantham remarked that Luke had "Reactions like whiplash," and Luke's remark that Clyde came third was redubbed to "second." As Kudlak watched Clyde and Luke in Arena 2, the Mistress told him, "We grow weaker, Kudlak. Send me children." "There are two, mistress," replied the General, "Two fearsome warriors." "We must replenish..." declared the Mistress, "We must live..." "Soon, Mistress," agreed Kudlak, "Soon."

Barely any cuts were made to Part Two. "Fighting, there is always a chance to survive," the Mistress told Kudlak aboard the scoutship, and later reminded him that, "Neither you nor I are creatures of amity and harmony." A short scene of Sarah Jane and Maria arriving in the scoutship was also trimmed. "Are you all right?" asked Maria. "It's been a while since I've been space hopping," replied Sarah Jane as she used her sonic lipstick to open the door control, "Come on. We've got to find the mistress." The confrontation in the control room saw the Mistress asking Sarah Jane, "You want me to give you back your son?" "My son, Luke," she replied, "His friend, Clyde. And I want you to return all the other children you've abducted to fight your war."

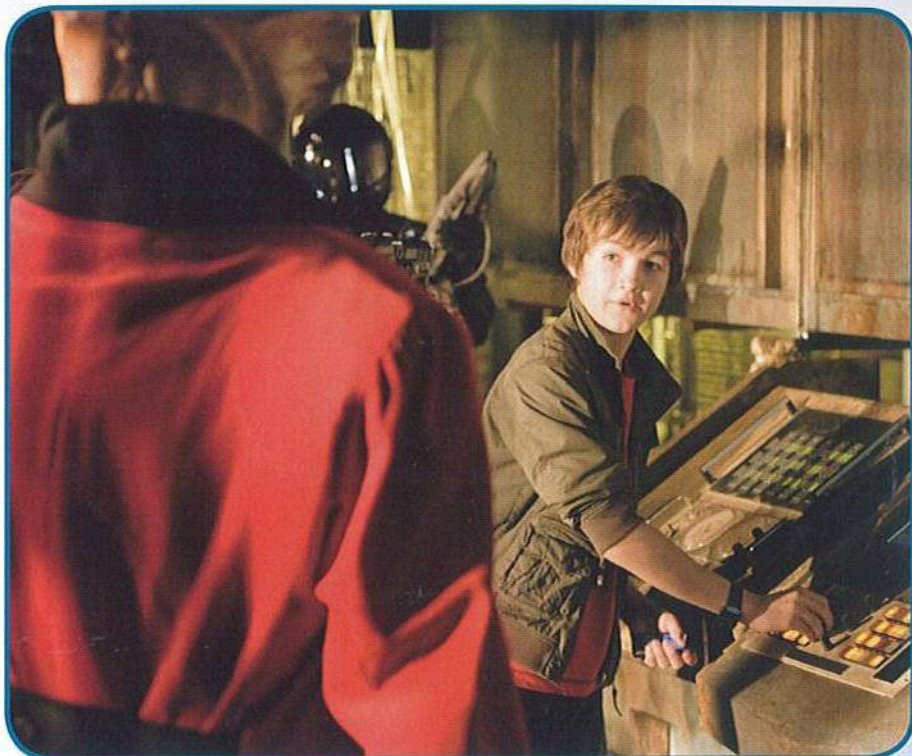
Episode 5 were taped, in which Paul performed as Kudlak to his own earlier recordings as the Mistress.

Scenes outside the home of the Metcalfs were recorded from 9am on Thursday 5 July at Larkwood Avenue in Penarth, after which the crew relocated to Clinton Road for the Bannerman Road sequences. Along with pick-up material for the Gorgon story, the team recorded Grantham confronting Sarah Jane and Maria in Sarah Jane's home during Episode 6. Friday 6 then found the team on Womanby Street in the centre of Cardiff (seen in *The Empty Child* and *The Age of Steel* in *Doctor Who*) where the premises of Combat 3000 had been dressed on what was supposedly 64-69 Corporation Street, Ealing. The arrival of the main characters and Grantham handing out vouchers were recorded, after which the team moved on to the Black & White Café on North Clive Street for Sarah Jane and Maria talking to Brandon.

Doctor Who restarted production at Upper Boat on Monday 9 July with recording on the Christmas Special *Voyage of the Damned*, sharing the space with the team of *Torchwood* Series II Block Three. Meanwhile, the team for *The Sarah Jane Adventures* was on location back at Mamhilad Park Industrial Estate in Pontypool, as seen in the earlier Slitheen episodes. This locale now became the Uvodni scoutship in Earth's orbit, covering scenes such as the arrival of Sarah Jane and Maria in

the transmat area, Luke and Clyde forced into the crate on the prison deck, the kids in the corridors, and the control room scene of Clyde standing up to the Mistress. Joshua Hughes stood in for Tommy Knight for some of the work on this day. The same venue was also used on Tuesday 10 when taping took place without Elisabeth Sladen. The control room scenes were completed after which work moved onto the prison deck, where the kids escaped from the crates, evaded the guards, and ended on the window corridor sequence where the young warriors gazed out at the Earth. Wednesday 11 saw the return of Elisabeth for the confrontation scenes with the pre-recorded Mistress in the control room, after which more window corridor scenes were taped. Sarah Jane and Maria gazing out at Earth opened Thursday 12, followed by the kids on the walkway near the escape pod on the flight deck, and the scene of Luke and Clyde inside the crate, along with various pick-up shots for this block.

Only the regular cast members were required on Friday 13 July, starting at Grangemoor Park near Cardiff Bay Retail Park – seen in *The Age of Steel* – for Sarah Jane and Maria using the rain machine on the hilltop. Meanwhile, at Upper Boat, Daniel Anthony and Tommy Knight were interviewed



“I’m much happier with Kudlak than with a lot of other stuff I’ve done...” Phil Gladwin

on the attic set by BBC Interactive.

When Elisabeth and Yasmin returned from location, further scenes in the attic were taped for the Kudlak story, along with pick-ups and wild tracks for Episodes 9 and 10. Recording on the first full series of *The Sarah Jane Adventures* then concluded on the afternoon of Saturday 14 July, with scenes for Episode 6 between Sarah Jane and Maria performed on the attic set between 2pm and 7pm.

In post-production, Silas Carson provided the voices of the male Uvodni, having performed the voices of the Ood in *The Impossible Planet* and *The Satan Pit* as well as alien voices in *The End of the World*. The American tannoy voice at Combat 3000 was that of Stuart Milligan, best known as Adam Klaus on BBC One's *Jonathan Creek*. Over the montage of Luke and Clyde taking

part in *Combat 3000* in Part One, the music played was *Hotride* by the British electronic music trio The Prodigy, released as a single in November 2004.

On Monday 15 October, Elisabeth Sladen poked her head around the door of the CBBC presentation studio to remind Ed and Oucho that Part One of *Warriors of Kudlak* was soon coming on in a pre-recorded insert. Saturday 20 October then saw Elisabeth Sladen, Daniel Anthony and Thomas Knight turning up on BBC Two's *TMI* with hosts Sam Nixon, Mark Rhodes and Caroline Flack; an exclusive clip of *Warriors of Kudlak* Part One was screened after which the trio took part in a 'quick-fire' round, looked at viewers' monsters and talked to two 'aliens' in a flying saucer near TV Centre. Prior to its debut of Part Two on Monday 22 October, CBBC repeated both *Revenge of the Slitheen* and *Eye of the Gorgon* back to back from noon the same day. ➡



WARRIORS OF KUDLAK BY PHIL GLADWIN

CAST: Elisabeth Sladen Sarah Jane Smith with Yasmin Paige Maria Jackson, Tommy Knight Luke, Daniel Anthony Clyde, Alexander Armstrong Mr Smith, Chook Sibtain Mark Grantham, Sarah Haynes Carrie Metcalf, Pamela Merrick Wendy*, Sonny Muslim Lance, James Bellamy Brandon Butler**.

Nadiyah Davis Jeri***, Chrissie Furness Cashier**, Paul Kasey Kudlak/Emperor/Mistress****, Silas Carson Voice of Kudlak/Emperor****, Tina Greatest Voice of Mistress.

* Credited on CBBC version in error

** Credited on Part Two but does not appear

*** Credited on Part One but does not appear

**** Emperor appears in Part Two only

UNCREDITED: 2 Unknown Cafe Staff; 5 Unknown Cafe Punters; 2 Unknown Kids (at Cafe); 4 Unknown Kids (at Park); Unknown Passerby; 10 Unknown Arena 1 Kids; Stuart Milligan USA Tannoy Voice; 3 Unknown General Kids; 6 Unknown Arena 2 Kids; 6 Unknown Black Helms; 3 Unknown Scoutship Kids; Jamie Ray Hartshorne, Jake Caterall, Marcus Southon, Keith

Henderson, Jackson Bewes, Jessica Dunn, Natalie Taylor, Olivia Shrimpton Unknown (Kids); Andrew O'Leary, Dave Whitlam, Karen Jargarahgoli, Dennis Gregory, Claudio Laurini, Dave Stock, Elisabeth Negero, Frances Pillay, Ian Hilditch, Iestyn Jones, Joe

White, Junior Ford, Mat Kid, Richard Tunesi, Scott Baker, Cathryn Evans, Cerian Parry, Mark Lewis, Ryan Parry Unknown; Joshua Hughes Double for Luke; Catherine Evans Double for Sarah Jane Smith; Robyn Lee Double for Maria Jackson.

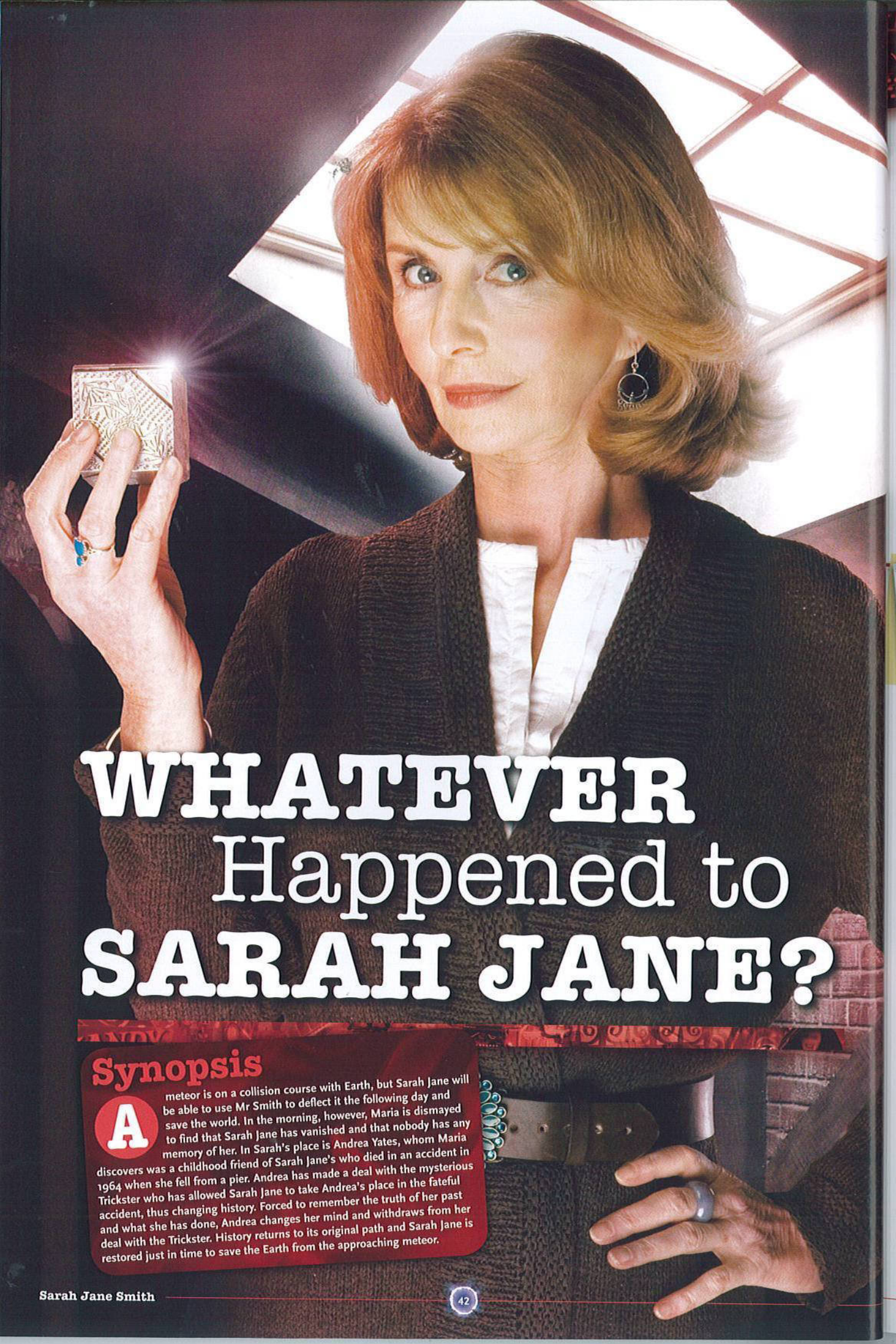
CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
Warriors of Kudlak Part One	15 October 2007	5.30pm-5.55pm	26'48"	0.42M (1st)	
Warriors of Kudlak Part Two	22 October 2007	5.30pm-5.55pm	28'03"	0.40M (1st)	

BBC ONE REPEAT BROADCASTS

Warriors of Kudlak Part One	22 October 2007	5.00pm-5.25pm	26'58"	1.0M	85
Warriors of Kudlak Part Two	29 October 2007	5.00pm-5.25pm	28'13"	1.2M	85
Warriors of Kudlak	14 September 2008	2.55pm-3.50pm*	52'58"		

* 5.05pm-6.00pm on BBC Two Scotland



WHATEVER Happened to SARAH JANE?

Synopsis

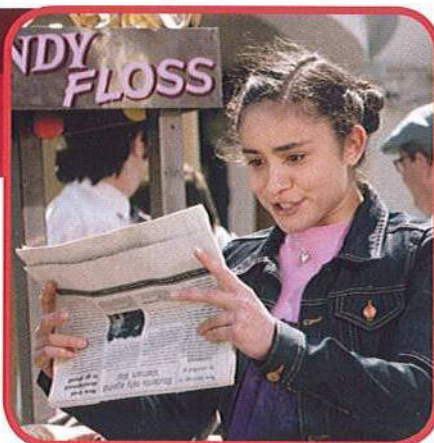
A

meteor is on a collision course with Earth, but Sarah Jane will be able to use Mr Smith to deflect it the following day and save the world. In the morning, however, Maria is dismayed to find that Sarah Jane has vanished and that nobody has any memory of her. In Sarah's place is Andrea Yates, whom Maria discovers was a childhood friend of Sarah Jane's who died in an accident in 1964 when she fell from a pier. Andrea has made a deal with the mysterious Trickster who has allowed Sarah Jane to take Andrea's place in the fateful accident, thus changing history. Forced to remember the truth of her past and what she has done, Andrea changes her mind and withdraws from her deal with the Trickster. History returns to its original path and Sarah Jane is restored just in time to save the Earth from the approaching meteor.

Radio Times

Mon 05 Nov 07 Part One: The journalist goes missing.
Mon 12 Nov 07 Part Two: The Graske takes Maria back to 1964 when Sarah Jane was a child.

For his second story of the season, Gareth Roberts knew that he wanted to write something highly emotional, and for some time had had the idea for a tale in which Sarah Jane had died in childhood. This tied in well with the basic requirements for the story laid down by Russell T Davies; firstly, it needed to be 'Lis light' to allow Elisabeth Sladen some time off from the production schedule, and secondly the alien menace should be the Graske. This diminutive, abducting alien had been created by Gareth in 2005 for the interactive *Doctor Who* video adventure *Attack of the Graske*. Gareth liked the idea of a story in which Sarah Jane had not existed to fight all her battles, but one character – Maria – had been left behind from the original



Jane had appeared in numerous films and television series, and in 1994 had played the Doctor's granddaughter Susan in a spoof Radio 4 documentary, *Whatever Happened to... Susan?* Jimmy Vee returned to the role of the Graske which he had played in *Attack of the Graske*, while Paul Marc Davis, cast as the Trickster, had been the Futurekind Chieftain in the *Doctor Who* episode *Utopia* a few months earlier.

bedroom set had been cleared and so the first scene recorded was that of Alan and Chrissie in the junk room at the Jacksons in Episode 8. After this, the team moved to the attic set to record the sequences of Maria being given the box by Sarah Jane and the restoration of normality at the end of the serial; Robyn Lee and Catherine Evans occasionally stood in for Yasmin Paige and Elisabeth Sladen during recording. When Sarah Jane retrieved the box for Maria, the prop book moved off the shelf was *UNIT: Fighting for Humanity* written by Sarah Jane Smith. In the meantime, a BBC news crew recorded all the News 24 bulletins at BBC Cymru with real-life presenter Jason Mohammad who had previously appeared in the same capacity in the *Doctor Who* episode *The Christmas Invasion*.

Friday 25 May saw recording start at the new Dinas Powys Skatepark of Parc Bryn-y-Don on Cardiff Road in Dinas Powys for the pre-credits of Episode 7, with Jane Asher present so that all the different sets of photographs of the gang at the park could be taken. Sarah Lockwood and Charlie Bluett of Millennium FX were on hand to transform Jimmy Vee back into the Graske and also Paul Marc Davis into the faceless Trickster, while Gemma of Real Eye supervised the use of the Graske's exotic contact lenses. Jimmy and

"I had the idea bubbling away for years and thought, 'Right, this is it!'" Gareth Roberts

timeline with a memory of her. The story found favour with Matthew Bough who saw it as very similar to the 1985 science-fiction film *Back to the Future*, and as such it was scheduled as Episodes 7 and 8.

It was known by early 2007 that Block Two of *The Sarah Jane Adventures* – which would comprise only Episodes 7 and 8 – was to be handled by director Graeme Harper. Graeme had been a junior member of the production team on *Doctor Who* in the 1960s, and had been a production assistant on the 1976 story *The Seeds of Doom* when he worked with Elisabeth Sladen. Since then, Graeme had directed on many series, including *Doctor Who* as far back as *The Caves of Androzani* in 1983, and more recently had returned to the BBC Wales series handling numerous episodes, most recently 42 and *Utopia*. The Tone Meeting was held at Upper Boat on the morning of Wednesday 2 May, after which a reece and a production meeting were held on the morning and afternoon of Saturday 12 May. One of the key locations for the tale was the pier on which the young Sarah Jane and her friend Andrea both faced their fate; Penarth Pier (glimpsed in *Invasion of the Bane*) appeared to offer a suitable venue locally, and so on Thursday 17 May this was visited by stunt arranger Abbi Collins and wireman Bob Schofield along with production manager Debbi Slater. Following this, the final shooting script was rewritten by Russell T Davies and issued on Friday 18 May.

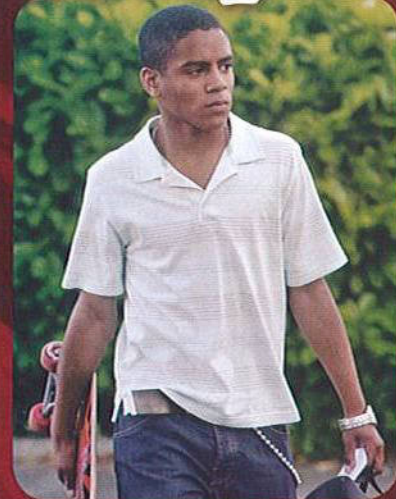
Of the cast, Jane Asher played Andrea Yates; acting since childhood,

Minimal pink revisions were made to the script before recording began; these covered Sarah Jane giving Maria the box, Maria googling for Sarah Jane (and originally reading out Carla Morgan's poem; "Not exactly Poet Laureate is she?" observed Alan), Chrissie telling Alan that she was looking forward to another of Andrea's parties, and Clyde turning the TV on at Andrea's.

Recording began on Thursday 24 May at Upper Boat with a standard working day of 8am to 7pm. Maria's

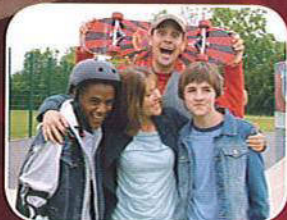


Draft script



The third draft of the scripts, dated Monday 23 April 2007, contained various differences in dialogue to the final transmitted version. For example, Maria commented that Sarah Jane used to live in Croydon, as established in the 1976 story *The Hand of Fear*, and how she had moved to Bannerman Road about five years ago. The music at the party in this version also included the 1964 hit *I'm Into Something Good* by Herman's Hermits, and in the later scenes Clyde ran home to be with his mother as the meteor approached.

Shooting script



In the stage directions, Andrea Yates was outlined as 'a woman of Sarah Jane's age [...] friendly, warm'. The Trickster was described as 'a hooded figure [...] its face in darkness' and later, when he spoke, 'His voice is polite, but deep, sepulchral. Beneath the hood, a mouth visible in the shadow; sharp grey teeth.' Confronting Sarah Jane in Limbo, 'He folds his hood back, a little, so his face can be seen: it is completely blank.' The box given to Maria was an 'ornately

detailed silver box, decorated with alien symbols, the size of a Rubik's Cube,' the final detail referencing the 3D puzzle which became a craze in 1980.

The chronology set the death of either Andrea Yates or Sarah Jane Smith at Westport Pier (originally Colport Pier) on 12 July 1964 when

Sarah Jane was thirteen; this was specified as Day X in the script. The main narrative began with skateboarding in the park on Day 1, and the Trickster appeared on Bannerman Road on Night 1. Maria awoke on Day 2 to discover that she was the only person to notice that Sarah Jane Smith had been replaced by Andrea Yates. The Limbo scenes were set on Day Y.

Above 1: Good friends in the park – the world as it should be; Above 2: The Trickster approaches; Above 3: Alan is very worried about Maria.

Road scenes such as Maria finding Andrea at Sarah Jane's house, the gang returning from the skate park, and Maria returning to Andrea's to be invited in. Recording then moved inside for Maria seeing the differently decorated living room, and returning to question Andrea about Sarah Jane. Scenes on the stairs of what should have been Sarah Jane's house were recorded next, followed by the kitchen scene where Alan confronted the birthday girl about Maria. For this day and the next two, young director David Whitney shadowed Graeme Harper to learn the tricks of the trade.

Neither Elisabeth Sladen nor Tommy Knight were needed at Clinton Road on Tuesday 29 when the action focused on Andrea's living room where the party was in full swing until Clyde turned on the TV. After this, Chrissie saw the Graske chasing Alan through the hallway, with Jimmy Vee slipping off the bottom of the stairs in one out-take. In the afternoon, the crew moved outside for the scenes of the neighbours and partygoers in the street gazing at the sky, during which the pictures of the different versions of the day that the Jacksons moved in and the previous parties at Andrea's were taken.

"It was quite exacting, technically. Graeme Harper's stories always are!" Elisabeth Sladen



Yasmin then recorded the sequence of Maria being snared by the Graske; this was taped at Archer Place in Penarth, previously seen in the *Torchwood* episode *Small Worlds*. Following this, two scenes out on Bannerman Road were recorded at the usual haunt of Clinton Road; the skateboarding Alan flattening the Graske and Alan accosting Clyde at Andrea's party.

Following the weekend, recording resumed on Clinton Road on Monday 28 for various Bannerman

Wednesday 30 was spent at Upper Boat on scenes for Episode 7, starting in the empty version of the attic set of Andrea talking to the Trickster, and then Maria seeing the different attic. Cutaway shots of Alan and Chrissie looking at the photo album in the box room were taped along with scenes in Maria's restored bedroom of Sarah Jane appearing in the mirror and Maria googling Sarah Jane. Work continued on this set on Thursday 31 for the earlier scenes of Maria with the box, after which scenes in the empty attic with Alan, Andrea, the Trickster, the Graske and Sarah Jane (seen in the mirror) were taped. At the same time, BBC Worldwide staged a publicity photo shoot against green screens at the studio; Juliet Cowan, Daniel Anthony and



Opposite page left: The evil Trickster (Paul Marc Davis).

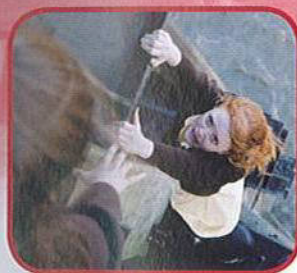
Opposite page right: Close friends Andrea (Francesca Miller) and Sarah Jane (Jessica Ashworth) in 1964.

Left: Maria finds herself back in time...

Below 1: Events as they should have happened, as Sarah Jane tries desperately to save Andrea...

Below 2: ... and events reversed, as altered by the Trickster!

Below 3: The Graske (Jimmy Vee) is back!



Connections

Tommy Knight – who were not required that day – arrived to join Elisabeth, Yasmin and Joseph. Also present was a team from BBC Interactive to acquire website content on the series.

A night shoot was scheduled for Friday 1 June, so recording on the empty attic set did not start until 1pm in the afternoon of that day, completing Sarah Jane's appearance in the mirror and the climactic sacrifice of Andrea, along with pick-up shots of Mr Smith. The crew then moved to Clinton Road for Andrea luring Alan away from Maria and then watching the house. This was followed by all the night-time scenes of the Trickster on Bannerman Road for Episode 7.

Taping resumed after the weekend at Clinton Road on Monday 4, but this time focussing on the Jacksons' house – living room and kitchen – and requiring only Yasmin, Joseph and Juliet, mainly for scenes in Episode 7 and also the sequence of Chrissie denying Maria's existence in Episode 8. Meanwhile back at Upper Boat, the limbo set was being prepared for later in the shoot. Work continued at the house the next day, kicking off with all the living room scenes featuring the Graske with Alan. After this came the Graske chasing Maria from the house, and then the scenes with Chrissie and Alan as Maria tried to warn them about the meteor. Following this, elements of the guests arriving at the party were picked-up in the street outside.

Most of the regular cast members were only required at the Block Three readthrough at



In Episode 7, Maria referred to the Slitheen (from *Revenge of the Slitheen*) and the Gorgons (*Eye of the Gorgon*) while her father recalled the day he and his daughter had moved into Bannerman Road (*Invasion of the Bane*).

In accordance with the location work in *Eye of the Gorgon*, the script now stated that Sarah Jane and Luke lived at 21 Bannerman Road rather than 13 Bannerman Road. In the alternate time stream, Chrissie had dumped Ivan and was going out with Ricardo (although this material was

deleted from the finished programme), and she commented that she had been married to Alan for fourteen years.

The Graske had previously appeared in the interactive adventure *Attack of the Graske*, and Sarah Jane told Maria that there had been Graske activity on Earth a couple of years earlier. The Trickster explained to Sarah Jane that the Bane never came to Earth (see in *Invasion of the Bane*) in his timeline, after which Sarah Jane recalled saving Earth from the Slitheen, the Gorgons and the Patriachs of the Tin Vagabond – the Church of the Tin Vagabond having been mentioned in the 2006 *Doctor Who* episode *The Satan Pit*.

The Trickster also learnt of the Doctor from Sarah Jane.

When the Trickster told the young Andrea, "Waking or sleeping, I will always be with you...", he was echoing the warning given by the Black Guardian to the Doctor's companion Turlough in the 1983 story *Mawdryn Undead*.

As the Trickster approached Sarah Jane's home, the stage directions indicated the strange sounds included 'a warped, weird snatch of *You Really Got Me* by the Kinks'; this rock song by Ray Davies had been a chart topper in the UK when released in August 1964. At Andrea's party, the music playing was defined as *Always Something There to Remind Me* sung by Sandie Shaw; this song by Burt Bacharach and Hal David had been a major UK hit in September 1964, after being only a minor hit in the US for Lou Johnson. The music was then to continue with *As Tears Go By* by Marianne Faithfull; this UK hit was released in June 1964, and was written by Mick Jagger, Keith Richards and Andrew Oldham.

In 1964, the young Andrea referred to a Triffid, the plant creatures from John Wyndham's 1951 post-apocalyptic novel *The Day of the Triffids* which had been made into a cinema film in 1962. On hearing of Meteor K67 heading for Earth, Clyde compared the situation to the 1998 movie *Armageddon*. When Alan asked Andrea about his daughter, she answered with reference to the traditional prayer *Ave Maria* and the twentieth-century Greek soprano Maria Callas.

Right: Alan uses the Graske's device in a desperate bid to rescue Sarah Jane.

Opposite page right: The Trickster makes a deal with the young Andrea.

Opposite page centre 1: Sarah Jane, trapped in limbo by the Graske, confronts the Trickster.

Opposite page centre 2: Andrea (Jane Asher), troubled by her conscience, comes to a painful decision.

Opposite page centre 3: Andrea with the box of memories.



Editing



Two scenes at the Jacksons' house were cut from Part One, following Alan taking a distraught Maria away from Andrea's attic. In the living room where Maria was sat with a cup of tea, Chrissie entered saying, "Right, I've heard your dad's side..." "What are you wearing?" asked her bemused daughter on seeing her supermarket tabard. "They're my work clothes," explained Chrissie. "You've got a job?" asked Maria with incredulity. "At the supermarket? But you wouldn't be seen dead working there, wearing that!" "We've had all this out before," replied her mother. "After I dumped Ivan, I needed a little bit of cash." "You dumped Ivan?" exclaimed Maria. "How many times, sweetheart," replied Chrissie as she sat beside her daughter, "after Andrea saw him snogging Lorraine Groom outside the Conservative Club. It was over. I'm going out with Ricardo now, you've met him plenty of times, now don't pretend. What's going

on love? You feeling sick? Your dad says you had a bad night..." "No. Mum, you must remember something," said Maria. "It can't just be me." "Tell me about this Sarah Jane girl," said Chrissie. "She's not a girl," insisted Maria. "She's an adult, my friend, Luke's mum. She's a journalist, she always has been, she drives this little green car... And she's funny and clever and brave, and she never gives up. You know her, Mum, we all know her." "Well, sorry, but I don't," said the confused Chrissie. "And there's something else," added Maria. "Something's gonna happen today, something terrible, only Sarah Jane can stop it." "And what's that, then?" asked Chrissie. "There's a meteor," explained Maria. "It's gonna destroy the world unless Sarah Jane can get rid of it."

Later, in the kitchen, Chrissie said to her ex-husband, "You know what this is Alan? A cry for attention. She's had all these disruptions, bottling it up, now it all comes out. I knew it would happen, I was just waiting." "So this Sarah Jane," considered Alan, "she's just dreamt her up?" "Imaginary friend," concluded Chrissie. "And 'Luke', he's like the brother she never had." "What does that make Sarah Jane then?" asked Alan. "The mother she never had?" "Oh, that's right, have a pop at me!" bristled Chrissie. "Here we go! Make it all about Alan, what Alan thinks. I'm not listening to this..." As Chrissie made to leave, Alan insisted, "Maria is in pieces..." "Then you put them together again," replied his ex-wife. "If your theory's correct she won't want her real, terrible mother hanging about, will she?"

When Alan looked at the photos of Andrea's parties he originally told Maria, "Remember this one? Her birthday, this time last year. Her ex-husband was there, the

second one, Bad Leg Barry from when she lived in the States. You know, 'first ex - bad eye Gordon, second ex - bad leg Barry?'" Later in the same scene as Maria spoke about the incredible things she saw with Sarah Jane, she heard her missing friend's voice calling "Maria!" Turning around, she saw Sarah Jane reaching out in the mirror calling, "Maria, help me..." Maria whipped round, but nobody was there. "But - she's gone, she was..." began Maria, looking at the mirror. "There's nobody there," said her father. On leaving the library, Alan asked her, "Maria, do you really, really believe what you've been saying today? Honestly?"

When Andrea lured Alan across the road, he asked her, "Maria came over then?" "Yeah, it's all sorted," assured Andrea. "Dunno what got into her, I'm sorry," said Alan, to which his neighbour guiltily replied, "Don't worry." "How many people you expecting then?" asked Alan. "Tons!" exclaimed the birthday girl. "It's the best day of the year." When Andrea handed Alan the banner, Alan said, "Oh, I should have brought my step ladder, I'll go back..." "No, no, don't worry," said Andrea hastily. "I've got this, use this." Looking at the stool he was presented with, Alan agreed that this would do and set to work. After Maria vanished with the Graske, there was a short scene of Andrea looking sadly at the Jacksons' house and saying, "I'm so, so sorry..."

In Part Two, when Alan and Chrissie approached Andrea's house for the party, Chrissie nagged, "Have you settled down? I hope you're not going to embarrass me... I love Andrea's dos." Alan then saw Clyde coming along the street and called out to him. "Um. Hello..." responded the confused youth. "Have you come to see Maria?" asked Alan. "Sorry," replied Clyde, "don't know any Maria." "Then why are you here?" enquired

Alan. "Andrea's birthday, my mum's at work so she sent me round with a birthday card," explained Clyde. "What's your problem?" "We bumped into you in the park, yesterday evening..." began Alan before Chrissie interrupted, "Alan! Leave the boy alone." "Please," said Alan to Clyde, "You must remember..." "I was skateboarding yesterday, but all on my own," said Clyde as he strode off to the party. "You're a bit weird, d'you know that?" "Look at yourself!" admonished Chrissie. "Harassing strangers in the street! Are you going crazy?" "I'm the sane one," insisted Alan.

Later on, the bulk of Alan talking to the captive Graske was omitted. "You took my daughter," snarled Alan as he studied the alien's snare gun. "If you're smart enough to work this, you're smart enough to talk... Bring her back!" "I must be free, I must move..." said the Graske. "I cannot be still... I will die... set me free..." "Where is Maria?" asked Alan. "He said take her," replied the alien. "I must do as he says... He is the Trickster - he waits outside time... to bring chaos..." "That meteor is coming in," stated Alan. "It means the end of the world. The end of you too." "You people are stupid..." replied the Graske, "don't matter..." "And you're so clever you let yourself be a slave?" asked Alan. "A Graske is never enslaved!" growled the alien. "You look pretty tied up to me," said Alan. "Must be free!" cried the Graske.



Above left: Maria is surprised by her mother's work attire - since when did she work at the supermarket? Above: Alan manages to tie the Graske down.

Upper Boat on the morning of Wednesday 6 June. Before this, however, Yasmin Paige was needed on location at Penarth Pier, which had been used the previous month in *Torchwood's* *The Last Man*. Maria's scenes on the Esplanade promenade (seen in the 2007 *Doctor Who* episode *The Sound of Drums*) were recorded first with *Wheels in Vision* providing appropriate 1960s period vehicles. The crew then moved out onto the pier itself which was appearing as Westport Pier, recording material with the young performers as the child versions of Sarah Jane and Andrea. A rostra had been constructed for the sequences of the children apparently hanging from the end of the pier, with clever camera angles hiding the fact that the performers were perfectly safe. Abbi Collins was joined by Rory Mulroe as she supervised the sequence, with wire work from Bob Schofield and John Fell, and a boat with divers standing by off the pier just in case. In some shots, stunt performer Ruth Jenkins doubled for both Andrea and Sarah Jane. The prop newspaper of *The Examiner* had a headline relating to the sell-out appearance of The Beatles at the Brighton Hippodrome on 12 July 1964.

Elisabeth Sladen rejoined the crew on Thursday 7 where work on the Limbo set at Upper Boat coincided with a major visit arranged by BBC Worldwide. Insert shots of Mr Smith,

Harper in *Rise of the Cybermen* and *The Age of Steel* as well as in other *Doctor Who* episodes like *The Idiot's Lantern*, *Daleks in Manhattan* and *Evolution of the Daleks* – on Foreshore Road where the surreal sequence of Maria escaping from the Graske in the time corridor was recorded. Further pick-up shots of Mr Smith were then taped at Upper Boat on Thursday 14 June.

The *Sun* announced that Jane Asher would be guesting in the new series of *The Sarah Jane Adventures* on Tuesday 31 July. The title given to the story was *Whatever Happened to Sarah Jane?*, inspired by the 1962 movie drama *What Ever Happened to Baby Jane?* On the soundtrack, when Alan demonstrated his skateboarding skills the track *Skratch* from the KPM library was heard.

Although the house number of 21 had been clearly visible in several shots of the story, during dubbing, Yasmin Paige re-recorded one line in Part One to correct this back to number 13 as given in *Invasion of the Bane*.

On Saturday 27 October, Elisabeth Sladen spent the afternoon at the Oxford Street branch of Borders in London signing advance copies of the two new BBC Audiobook CD adventures based on *The Sarah Jane Adventures: The Glittering Storm* and *The Thirteenth Stone*. Concurrent with CBBC's debut of *Whatever Happened to Sarah Jane?* on Monday 29 October, BBC Worldwide Ltd released *Invasion of the Bane* on DVD. The



"It's so truthful and brilliantly written. It pits Maria against everyone else..." Yasmin Paige



and Alan backing away from the Graske in the attic were taped alongside the scenes in the white void.

Friday 8 June found the BBC crew based at the Millennium Stadium, starting work near Cathays Station on Park Place with Clyde taking Maria's call, and Maria and Alan leaving the library. The crew then moved to the Science Library reading room on the first floor of Cardiff University's Main Building on Park Place for the sequences at Roseborough Research Library. Finally, after insert shots of the photo album in Maria's bedroom, the team made for Cardiff Heliport – previously used by Graeme



CBBC transmission of Part One lacked the truncated closing credits, fading out while Ed and Ocho attempted to telephone Sarah Jane about an evil banana running around the studio.

Thursday 1 November saw BBC Children's Books releasing Books 1 to 4 in the range of novelisations of the series; these were *Invasion of the Bane* by Terrance Dicks (a former writer and script editor of *Doctor Who* who novelised more episodes of the series than anyone else), *Revenge of the Slitheen* by Rupert Laight (who had written for Big Finish's *Sarah Jane Smith* audio range), *Eye of the Gorgon* by Phil Ford and *Warriors of Kudlak* by Gary Russell, a former Big Finish producer who was to take over as script editor on the next series of *The Sarah Jane Adventures*. Monday 5 November then saw the release of the BBC Audiobooks CD adventures, and that afternoon, the 18% viewer share that tuned in for Part Two of *Whatever Happened to Sarah Jane?* gave CBBC its largest audience since its launch in February 2002. When the episode was screened a week later on BBC One, it again performed well, out-rating the quiz show *Great Pretender* on ITV1.

Alan Jackson, Juliet Cowan Chrissie Jackson, Alexander Armstrong Mr Smith, Jane Asher Andrea, Paul Marc Davis *The Trickster*, Jimmy Vee *The Graske*, Jessica Ashworth Young Sarah Jane, Francesca Miller Young Andrea, Jason Mohammad *Newsreader*, Philip Hurd-Wood *Voice of The Graske*.

* Credited on Part One but appears only in Part Two

UNCREDITED: 8 Unknown Skater Dudes; 17 Unknown Passersby (1964); 5 Unknown Party Guests (inc Terry, Joan, Den); 10 Unknown Party Guests; Ruth Jenkins Stunt Double for Young Sarah Jane/Young Andrea; 10 Unknown

Neighbours; Eryl Vaughan, David Snaddon, Dylan Hughes, Jess Young, Nicky Howells, Ric Cartwright, Ryan Parry, Scott Jones, Scott Magill,

Tristan Bonnomet, Unknown; Robyn Lee Stand in for Maria Jackson; Catherine Evans Stand in for Sarah Jane Smith.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Whatever Happened to Sarah Jane?</i> Part One	29 October 2007	5.30pm-5.55pm	27'55"	0.41M (1st)	
<i>Whatever Happened to Sarah Jane?</i> Part Two	5 November 2007	5.30pm-5.55pm	28'20"	0.63M (1st)	

BBC ONE REPEAT BROADCASTS

<i>Whatever Happened to Sarah Jane?</i> Part One	5 November 2007	5.00pm-5.25pm	28'05"	1.2M	85
<i>Whatever Happened to Sarah Jane?</i> Part Two	12 November 2007	5.00pm-5.25pm	28'30"	1.1M	85
<i>Whatever Happened to Sarah Jane?</i>	16 November 2008	3.20pm-4.15pm*	54'49"		

* 3.40pm-4.35pm on BBC One Scotland

WHATEVER HAPPENED TO SARAH JANE?

BY GARETH ROBERTS

CAST: Elisabeth Sladen *Sarah Jane Smith* with Yasmin Paige *Maria Jackson*, Tommy Knight *Luke*, Daniel Anthony Clyde, Joseph Millson



The LOST BOY

Synopsis

Sarah Jane is horrified to discover that a boy who has been missing for five months is apparently her son, Luke. Mr Smith confirms that Luke and the missing boy are indeed one and the same – so Sarah Jane has no choice but to return Luke to his real parents. However, it transpires that Luke's 'mum and dad' are Slitheen in disguise, and they are in league with an alien known as a Xylok. Clyde discovers that the Xylok is actually Mr Smith, who intends to use Luke's abilities to crash the Moon into the Earth, releasing other Xylok trapped within the planet. When Mr Smith threatens to kill Sarah Jane, she releases K9 from the black hole. As K9 and Mr Smith battle each other, Sarah introduces a computer virus into Mr Smith which eliminates his evil persona.

Radio Times

Mon 19 Nov 07 Part One: A couple claiming to be Luke's real parents appear.
Mon 26 Nov 07 Part Two: Maria discovers Luke has been kidnapped by the Slitheen.

Russell T Davies had originally hoped to contribute one story to the first series of *The Sarah Jane Adventures*, but his workload with *Doctor Who* prevented him from doing this in spring 2007. Phil Ford, whose script for *Eye of the Gorgon* had been impressed the production team, had become more involved with the series, including helping with rewrites, and was asked to contribute the climax of the series, which would reveal the origins of Mr Smith and also see the return of the Slitheen family last seen in *Revenge of the Slitheen*. Episodes 9 and 10 formed part of Block Three under director Charles Martin. The cast included Floella Benjamin as Professor Rivers – the actress from *Trinidad* had found



“The audience are going to find their world turned upside down...” Phil Ford

fame as a presenter of BBC2's *Play School* in the 1970s and 80s. The shooting script for the story was issued on Friday 8 June, with changes to the climactic attic scene issued as pink rewrites shortly afterwards.

Recording for Block Three began on Monday 11 June with a standard working day from 8am to 7pm, spent at Upper Boat. The regular cast of Elisabeth Sladen, Yasmin Paige, Joseph Millson and Thomas Knight were needed on the attic set – now restored after Episodes 7 and 8 – for scenes that included the discovery that Mr Smith had turned bad, Maria bursting in on Luke and Sarah Jane, and Mr Smith forcing Luke to use MITRE. Catherine Evans and Robyn Lee were again on hand to stand in for Elisabeth and Yasmin as required.

Other attic scenes began work on Tuesday 12 with sequences including

Luke being scanned, Sarah Jane with the MITRE headset and her planning the theft, Clyde vanishing, and Sarah Jane and Maria calling for Mr Smith. Following this, the crew moved sets at Upper Boat to record the police press conference. Work on the attic set continued at the start of Wednesday 13 with the climax of the serial. Mat Irvine was present with the original K9 prop, and John Leeson was also on set to deliver the robot's voice. Following this action work, the scene in the police interview room was taped at the studios.

The UNIT paperwork relating to Sarah Jane gave a history of UNIT and had attached to it a publicity photograph of Elisabeth as Sarah Jane from the 1974 story *The Monster of Peladon*.

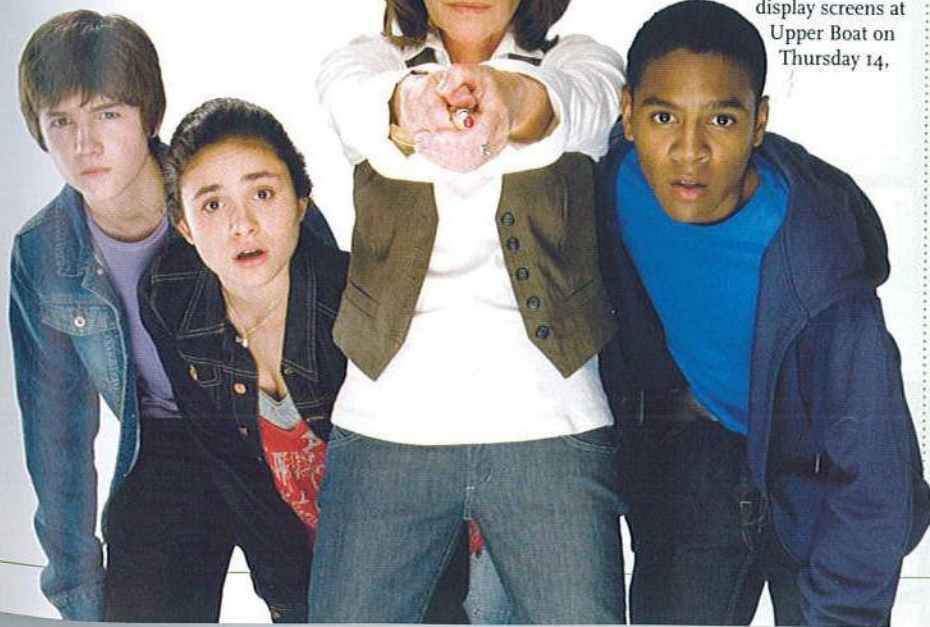
The sequences of Clyde trapped inside Smithworld were recorded on a darkened set with display screens at Upper Boat on Thursday 14,

Shooting script



Jay and Heidi Stafford were described as 'late thirties, slim, ordinary' and lived in 'a small and anonymous Victorian terrace' in Hammersmith, while Nathan Goss was 'a 12 year old boy'. At the Pharos Institute, Professor Jane Rivers was envisaged as 'a white-coated scientist [...] 40s, affable'. In early drafts, the Pharos Institute was called the Beacon Foundation; when a real Beacon Foundation was found to exist, the establishment took its new name from the fact that the Pharos of Alexandria was a lighthouse beacon built in the third century BC.

The story began on Night 1, hours after the conclusion of Episode 8 and the revelation of Sarah Jane's secret life to Alan Jackson. Day 2 opened with the televised police press conference, while Mr Smith told Sarah Jane about the Pharos Institute on Night 2. Day 3 opened with Luke/Ashley waking up in the home of his 'parents', and on Night 3, Sarah Jane broke into the Pharos Institute. Day 4 – a Saturday – began with Maria trying to call Clyde on his mobile, and Luke returned home on Night 4 which was when the adventure concluded. The flashbacks to Luke's creation at the Bubbleshock factory were on Day X.



Connections



Xylok aimed to release the rest of its kind by smashing the Earth open with its moon, but after his infection by a computer virus and re-boot, Mr Smith was returned to normal.

The script specified that Sarah Jane and Luke again lived at 21 Bannerman Road. In a deleted sequence, it was established that the events of *Invasion of the Bane* had been five months earlier, and much of the plot revolved around Luke's creation as the Bane Archetype, with the script indicating the use of flashbacks in a montage. At the police station, Sarah Jane's powerful friends at UNIT were revealed and the chief inspector had her 'UNIT SPECIAL OPS' dossier; in the finished programme, the paperwork specified that Sarah Jane was a 'MEMBER OF UNIT', which she had not been during her adventures in *Doctor Who*.

Maria's age was now given as 14 in her father's dialogue, and Alan's profession in IT – established in *Revenge of the Slitheen* – was again central to the plot. K9, previously seen in *Invasion of the Bane*, made a brief re-appearance in Sarah Jane's attic; this was the first time Clyde had seen the dog, and the robot indicated that he was still dealing with the black hole as previously.

The Slitheen family returned from *Revenge of the Slitheen* and now wore new slim-line flesh-suits; these had been referred to in Stephen Cole's *Doctor Who* novel *The Monsters Inside* published in May 2005 when worn by the rival family of cousins, the Blathereen. Korst Gogg Thek Slitheen, now alias Nathan Goss, had previously been Carl in *Revenge of the Slitheen* and referred to the events of that story. Dak Fex Fize Slitheen – alias Jay – was (according to a deleted exchange) the nephew of Glune Fex Fize Sharleever Slam Slitheen who had been 'Blakeman' in the earlier story, while Heidi's real name was Bloom Vungah Bart Slitheen.



Top Left: Alan, concerned for Maria's safety, considers moving house; Above left: How did UNIT get a photo of Sarah on Peladon?; Above right: The Xylok crystal

In Episode 9, Maria told her father about the Slitheens and their plan to extinguish the sun in *Revenge of the Slitheen*, the Gorgon and him being turned to stone in *Eye of the Gorgon*, seeing the alien in Sarah Jane's garden in *Invasion of the Bane* and of Sarah Jane's adventures with the Doctor; she also referred to

the events of *Whatever Happened to Sarah Jane?* earlier that day and the encounter with the Graske. In additional narration absent from the shooting script, but added during post-production, Sarah Jane recalled the creation of Mr Smith had begun 18 months earlier while she was researching volcanic activity. Mr Smith was revealed as a Xylok, a crystalline life-form, most of which had been buried in the Earth for 60 million years; the



"We open with a big shock and we have a big shock for the cliffhanger..." Phil Ford

following which the scenes in Maria's bedroom were taped. The elements of the flashback montage showing Mr Smith's creation were then enacted on the attic set. Taped alongside this were insert shots of Mr Smith for Episodes 7 and 8, and costume and make-up tests were held for the characters of Nathan Goss and Lance Metcalf.

A night shoot was scheduled for Friday 15 June, centred around the scenes at the Pharos Institute – better known as Hensol Castle in the Vale of Glamorgan. This impressive structure had been featured in interior sequences for the Slitheen *Doctor Who* episodes *Aliens of London* and *World War Three*, as well as parts of the *Torchwood* episode *Captain Jack Harkness* and most recently in the *Doctor Who* episode *The Sound of Drums* five months earlier. From 2pm, the daytime exteriors were recorded – with Catherine Evans doubling for Elisabeth at the wheel of the Nissan. The van used by the Slitheen bore the legend of Dickel & Lyons, referring to production designer Tim Dickel and property master Phil Lyons. Since Maria did not feature in most of the scenes that day, Robyn Lee doubled for Yasmin in the scene at the chip shop van, after which the scene of Sarah Jane talking to Professor Rivers on the stairs was recorded indoors. The sequence of Luke making a dash for the woods was performed by both Tommy Knight and his double, Joshua Hughes. After darkness fell, Sarah Jane's break-in at the start of Episode 10 was taped along with her escape, pursued by stunt rider Andy Godbold on a trail bike. The crew also recorded shots of the full moon that night for CGI sequences, wrapping at 1am.

Another late shoot was scheduled for Saturday 16, starting at a house on Wood Street in Penarth at 1pm which was both the interior of the Metcalf

home in Episode 5 and the Stafford home in Episodes 9 and 10. The scenes taped there included Luke returning 'home', the Slitheens reporting via the TV, and both kitchen scenes. The crew then moved to Clinton Road until midnight to record various Bannerman Road scenes in the daytime for Episode 10, and then the night-time climax with special effects as Chrissie sheltered from the chaos caused by the approaching moon.

After a day off, recording from 11am to 9.40pm on Monday 18 took place at the Vittac Building on Tredegar Business Park. Inside this was the telekenesis lab where the Millennium team transformed Paul Kasey into Jay Slitheen and Jimmy Vee into Nathan Slitheen, while also fitting another regular monster performer, Ruari Mears,





Opposite page left: Luke runs for his life, pursued by the young Slitheen!

Opposite page right: Christie has her suspicions about 'Calamity Jane' confirmed.

Left: Sarah Jane is arrested by the police as 'Ashley' and his 'parents' look on.

Below left: A bewildered Luke meets the mum and dad he never knew existed...

Below right: Luke, in his 'old bedroom' is surprised to discover that he was once a Chelsea fan.



Connections

for his Heidi Slitheen outfit. After recording much of the climax in the lab, the scenes of Nathan Slitheen chasing Luke, and then continuing with Rivers introducing Sarah Jane to Nathan. Work then resumed on the material set in the trashed telekenesis lab in Episode 10.

Recording continued at Vittac from 9am to 8pm next day, starting with the corridor and lab scenes of Nathan Slitheen chasing Luke, and then continuing with Rivers introducing Sarah Jane to Nathan. Work then resumed on the material set in the trashed telekenesis lab in Episode 10.

A promotional postcard for the series announcing its debut in September was released by the BBC on Wednesday 20 June. Meanwhile, the crew was back at Clinton Road to record material at the Jacksons' house for the arrival of Christie with her bad news, and then out on the road for the arrival of the police to return Luke to his parents, as well as Clyde entering Sarah Jane's home in Episode 9. Taping continued on Clinton Road on Thursday 21 with the lounge scenes featuring the playback of the press conference, Mr Smith calling Luke upstairs, Sarah Jane telling Maria to forget her, Maria telling Sarah Jane about the Slitheen, the gang fleeing the house and finally – across the road – the scene in the Jacksons' lounge of Sarah Jane realising where to search for Luke.

Friday 22 saw recording start at 1pm at Cardiff High School for the park scenes of Clyde phoning Maria with his discoveries. Poor weather forced a scene between Maria and Clyde scheduled for the playground into the canteen, followed by the quick



continued to get Sarah Jane's name wrong: on this occasion she referred to her as the Wild West frontierswoman known as "Calamity Jane".

Mr Smith referred to the MITRE project as "a destroyer of worlds", quoting – as did American physicist J Robert Oppenheimer – from the sacred Hindu script Bhagavad Gita. Recalling the construction of Mr Smith, Sarah Jane mentioned the eruption of the volcanic island of Krakatoa in the Sunda Strait in August 1883; the Doctor commented that he had been present at this in *Inferno* (1970), and this was also alluded to by Clive in *Rose* (2005). Maria likened the Slitheen family of scavengers and chancers to the characters in the BBC's sitcom *Only Fools and Horses* which ran from 1981 to 2003.

When discussing telekenesis, in some

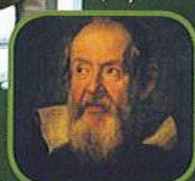
deleted dialogue Alan recalled Israeli-British magician Uri Geller whose spoon-bending abilities caught the attention of the media in 1973; he later referred the United States' Federal Bureau of Investigation. At the chip van, he also spoke of phasers and photon torpedoes – two weapons employed in *Star Trek* – and referred to "Arnie's Uzi 9 millimetre" as seen in the 1984 sci-fi movie *The Terminator* starring Arnold Schwarzenegger.

When commenting on Mr Smith, Alan Jackson referred to PC World, a British computer chain store which had been operating since 1991. When Jay talked to Luke about football, he referred to Chelsea midfielder and England player Frank Lampard; the match the following Wednesday was against another London team, Tottenham Hotspur. Clyde told Maria that he had just got Luke listening to English rock bands, starting with Kasabian and was about to move onto Arctic Monkeys.

Professor Rivers made reference to sixteenth-century Italian physicist Galileo Galilei, fifteenth-century Polish astronomer Nicolaus Copernicus,

seventeenth-century English physicist Sir Isaac Newton and nineteenth-century American inventor Thomas Edison. Mr Smith later compared Nathan Goss to German physicist Albert Einstein.

Alan Jackson compared the escapades of Sarah Jane and Maria to *The X-Files*, a popular American series about paranormal investigations which ran between 1993 and 2002; he then referred to Luke as "Frankenstein Junior", referencing the life-creating scientist of Mary Shelley's landmark novel first published in 1818. Christie



Above left: Professor Rivers (Floella Benjamin) welcomes Sarah Jane to the Pharos Institute; Above centre: The Italian physicist Galileo Galilei.

Opposite page top: The Slitheen join forces with Sarah and her friends to try and save the word!

Opposite page bottom: What a choker! Maria's grabbed by the Slitheen!

Right: The ultimate in precocious brats, Nathan Goss, does some 'simple' mathematics...

Editing



In the pre-credits for Part One, Maria originally told Alan of Sarah Jane and the Doctor, "They travelled through time, as well. But that was ages ago." The end of this scene was shortened, removing Alan telling his daughter, "We can't stay here. Goodness knows what could turn up over the road tonight." "Dad, we saved the world today!" insisted Maria, "If I hadn't been there for Sarah Jane... if you hadn't got the teleport gizmo off the Grasse..." "And what if the next flying saucer that lands here takes you with it?" asked the upset, angry Alan. "Or worse? I don't want to lose you Maria." "And what am I supposed to do? Pretend it never happened?" cried Maria, storming out of her bedroom.

While Luke was absorbed in his book, Sarah Jane said to herself despairingly, "Why did the Bane have to make you quite such a perfect teenager?" At the Jacksons' house there was a short extra scene of Maria turning off the news report and telling Alan, "It can't be Luke." "The timing is spot

on," observed her father. "Five months. That's when we moved in." "He wasn't born, Dad," explained Maria, "He doesn't even have a belly button." After Mr Smith confirmed that Luke was Ashley Stafford, Sarah Jane asked, "What about my watch? It said he was only three hundred and sixty minutes old." "It registered the time since his Bane activation," explained Mr Smith before adding "Ashley Stafford was last seen boarding the Bubbleshock bus."

When Chrissie admitted that she had informed on Sarah Jane, she added, "And she's living over the road from my little girl? Too right I called the police!" As Sarah Jane was led away by the police, Chrissie added, "Yeah, get down and thank the Almighty. She was probably fixing to kidnap Maria next." "Don't talk rubbish!" retorted her daughter. "Mum!" cried the distraught Luke, to which the upset Heidi replied, "Love, what do you mean? She's not your mum. I'm your mum."

Clyde discussed Sarah Jane's reactions in the school canteen, he told Maria, "She can't just cut us out. She needs us," and later added, "Mates stick together, they

don't freeze everyone out." When Sarah Jane saw the technician levitating the ball, she asked, "Who is that?" "No-one special," replied Professor Rivers. "No special powers, I mean." After Rivers tried to explain to Nathan how she thought they needed funding, the boy replied, "Thought? You never had a thought in your life worth disturbing your narcoleptic synapses for the electro-chemical charge!" After Luke had seen Clyde walking away from the Hammersmith house, a short scene in the lounge had Jay peering out of the window and asking Heidi, "Did you give him the photograph?" "Just like the Xylok told us to," confirmed his wife. "The photograph should put a stop to any doubts the woman or the younglings have," smiled Jay. "The Xylok has thought of everything." In the attic, Sarah Jane told Mr Smith of Nathan, "I don't know what it is about that boy, but I don't like him - and it's not just down to his lack of manners."

In Part Two, the scene with Luke held inside the van was shortened. "No offence, but back on Raxacoricofallapatorius most younglings your age are still playing with their Robosapiafallatoria," Heidi told Nathan. "Most younglings haven't seen their father, the great Kist Magg Thek Lutovin Day Slitheen, tricked by a human woman and killed in cold blood," retorted the child. "Sarah Jane didn't trick anyone," interrupted Luke. "Shut your face, or would you like me to go and knock on Sarah Jane's door

- wearing your skin?" threatened Nathan. "All the same, Bloom Vungah Bart has a point," said Jay. "You're a disgrace to your uncle's memory," Nathan told him.

Arriving at the Pharos Institute, the security guard originally called Nathan, "sonny." "Don't call me sonny," the boy snarled before activating his device. In the telekenesis lab, Nathan spoke to the restrained Luke, saying, "Let's see how Sarah Jane likes to lose her family. A claw for a claw." "And we make a fortune on the Rigel- Antara Energies Black Market selling Luke Power," said Heidi. "Vengeance and a profit," agreed the alien child, "That's the Slitheen kind of retribution." When sniffing out Luke in the institute, the young Slitheen originally called, "Luke, you smell like Raxtofidius Pie. I'm going to eat you and suck up your bones." Addressing the Slitheens at the institute, Sarah Jane told them, "Whatever Mr Smith is up to, he's played you for fools - just like us." "No one makes fools of the Slitheen," replied Nathan.

Some of the dialogue between Sarah Jane and Mr Smith was re-edited. Originally Sarah Jane asked, "You mean your ship? You were a memory cell in its computer." "Not entirely true," said the Xylok, adding, "A life form so advanced you would never have understood it [...]. Much of us was destroyed in the impact. Other parts were carried away by geo-thermal activity. As I was [...] And I waited centuries for you, Sarah Jane [...] The Xylok will survive."



Above 1: Sarah visits the Pharos Institute at night; Above 2: Now that's a full moon; Above 3: Clyde is trapped - inside Mr Smith!; Above 4: K9 to the rescue!

shots of Maria in the classroom. With the Slitheen van on the premises, some additional shots inside the vehicle were recorded. After this, the crew moved onto Clinton Road for a shoot through to midnight including the final scene of the serial – and indeed the season – and also of Luke running back home, with Joshua Hughes doubling for Tommy in some shots.

Two units were at work on Monday 25 June. Charles Martin's team was back at Wood Street recording material at the Staffords' home, starting with Alan and Maria breaking in so that Yasmin could be released to travel to Clinton Road and record additional Block One material with director Alice Troughton and Elisabeth Sladen. The scene where Clyde called round was then taped so that Daniel could also move units. Then Tommy Knight arrived from the other team, and the remainder of the day focussed on Luke and his 'family', including the reveal of the Slitheens with Ailsa Berk performing the unzipping of Jay Slitheen with the prosthetics from Millennium FX.

Tuesday 26 June began with the team starting to record more of Episode 5, after which they moved on to Clinton Road to record the remaining scenes in the Jacksons' house for Episodes 9 and 10. Work then continued largely on the Combat



"In a way, Luke is the source of the whole destruction of the world!"

Thomas Knight

3000 story – Episodes 5 and 6 – until Monday 2

July which saw the crew back at Upper Boat. After work on the attic set for Episode 5, the scene of Mr Smith telling Sarah Jane about the Pharos Institute was taped, along with pick-ups of Mr Smith for Episode 10. Friday 13 July then saw location work for Episode 5 followed by more work in the attic set, with pick-ups of the regular cast members for Episodes 9 and 10, plus wildtrack recording that included Clyde's answer phone message.

The pre-credits for Part One included un-scripted flashbacks of the Slitheen from Part Two of *Revenge of the Slitheen*, Alan being turned to stone in *Eye of the Gorgon* Part One and Luke waking in *Invasion of the Bane*; the other flashbacks to Luke's 'birth' in the Special

were included as suggested in the script. In Part Two, a flashback to the Slitheens' demise at the end of *Revenge of the Slitheen* was also inserted. The violent weather montage seen in the News 24 broadcast was created using footage from three BBC programmes: *Violent Planet: Inferno* (broadcast 21 March 1999), *Nomads of the Wind: Burning Their Boats* (broadcast 23 January 1994) and *People's Century – 1997: Fast Forward* (broadcast 23 February 1997). The music heard in Part Two during Sarah Jane's assault on the Pharos Institute was *Diamond* written by Seba and Josh Harvey and performed by Klint in 2000.

In the lead-up to transmission

of *The Lost Boy* on CBBC, Pyramid Posters issued some new posters from *The Sarah Jane Adventures*. Also on Friday 16 November, the BBC Cymru coverage of the *Children in Need* telethon included appeals for donations from Elisabeth Sladen alongside films promoting local charities. When Part Two of the serial concluded the run of the series on CBBC on Monday 19 November, it attracted a 16% audience share, and at 659,000 viewers was the most watched programme ever on the channel.

During BBC One's broadcast of the story, Tommy Knight and Daniel Anthony appeared as Luke and Clyde in an edition of the BBC One archive clips show *Chute!*, falling down into the basement of Television Centre during a tour and becoming trapped with host Ross Lee atop a pile of old videotapes. The edition, screened on Thursday 22 November, saw Ross offering his latest visitors a chance to watch the *Strictly Come Dancing Slitheen Special* before the boys escaped using the sonic lipstick. That Friday, Elisabeth Sladen was guest of honour in Beccles town centre where she turned on the Christmas lights. 🦋



THE LOST BOY

BY PHIL FORD

CAST: Elisabeth Sladen Sarah Jane Smith with Yasmin Paige Maria Jackson, Tommy Knight Luke, Daniel Anthony Clyde, Joseph Millson Alan Jackson, Juliet Cowan Chrissie Jackson, Alexander Armstrong Mr Smith, Jay Simpson Jay, Holly Atkins Heidi, Ryan

Watson Nathan Goss, Floella Benjamin Professor Rivers [1], Julian Dutton Chief Inspector [1], Paul Kasey Jay Slitheen, Jimmy Yee Nathan Slitheen, Ruari Mears Heidi Slitheen, Jason Mohammad Newsreader [1], John Leeson Voice of K9 [2].

UNCREDITED: 9 Unknown Journalists; 1 Unknown Police; Eddie Martin, Nicola Owen Police; 10 Unknown Neighbours; Dennis Gregory Police; 50 Unknown Kids; 2 Unknown Teachers; Catherine Evans Double for Sarah Jane Smith; 2 Unknown Secretaries; 6 Unknown Technicians; 1 Unknown Dog Walker; 1 Unknown Lady with Pram; Unknown Basketball Players; 1 Unknown Security Guard; Andy Godbold Stunt Bike Rider; Unknown Security Guard; Robyn

Lee Double for Maria Jackson; Unknown Chip Server; 3 Unknown Passers-by; Joshua Hughes Double for Luke; 4 Unknown Neighbours; Andrew O'Leary, Dave Whitlam, Karen Jargrahgoli, Dennis Gregory, Claudio

Laurini, Dave Stock, Elisabeth Negero, Frances Pillay, Ian Hilditch, Iestyn Jones, Joe White, Junior Ford, Mat Kid, Richard Tunesi, Scott Baker, Cathryn Evans, Cerian Parry, Mark Lewis, Ryan Parry Unknown.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>The Lost Boy Part One</i>	12 November 2007	5.30pm-5.55pm	27'57"	0.46M (1st)	
<i>The Lost Boy Part Two</i>	19 November 2007	5.30pm-5.55pm	27'56"	0.66M (1st)	

BBC ONE REPEAT BROADCASTS

<i>The Lost Boy Part One</i>	19 November 2007	5.00pm-5.25pm	28'07"	1.3M	84
<i>The Lost Boy Part Two</i>	26 November 2007	5.00pm-5.25pm	28'06"	1.2M	
<i>The Lost Boy</i>	30 November 2008	3.20pm-4.15pm*	53'58"		

* 2.55pm-3.50pm on 6 December 2008 on BBC Two Scotland



The LAST SONTARAN

Synopsis

W

hen mysterious lights are spotted around the Tycho Radio Telescope, Sarah Jane, Maria, Luke and Clyde investigate. They soon trace the cause to a Sontaran Commander called Kaagh, who is the only survivor of the Tenth Sontaran Battle Fleet that was defeated by the Doctor. Kaagh intends to take his revenge on humanity by crashing the Earth's satellites down on nuclear power plants across the world. Maria's parents, Alan and Chrissie arrive and Chrissie is able to knock Kaagh unconscious by using her high-heel shoe on his probic vent. Luke deactivates the computer that Kaagh was using to pull the satellites out of Earth's orbit, and the disgraced Kaagh is forced back into space. A few weeks later, Maria says goodbye to Sarah, Luke and Clyde when she and her father depart for a new life in America.

Radio Times

Mon 29 Sep 08 Part One: Sarah Jane comes face to face with her oldest enemy.

Mon 06 Oct 08 Part Two: The gang has just 40 minutes to save the world.

"I

could not be more pleased by the success of *The Sarah Jane Adventures*, because frankly it's marvellous, isn't it?" Russell T Davies told *Newsround*'s website on

Monday 17 November 2007,

shortly after the first series had concluded on BBC One. "We hope it's coming back, we don't know for definite. We're preparing for it. We're writing scripts. Lis [Sladen] is very excited, we're raring to go. So hope and pray that it does return, because I love that show and I think it should run and run."

Scripting for the second series of *The Sarah Jane Adventures* began in late 2007, concurrent with the transmission of the first series. Having contributed two serials and helped out on various scripting discussions during the year, Phil Ford was now



producer, the day-to-day line producer would be Nikki Smith. This would allow Matthew to focus on other series within his remit, such as producing BBC Three's *Being Human*. Nikki had been the Head of Development with BBC Wales and during 2007 had script-edited *The Sontaran Stratagem* and *The Poison Sky*. Also joining the team was Gary Russell; a life-long *Doctor Who* devotee, Gary had edited *Doctor Who Magazine* in the 1990s before writing both factual and fiction *Doctor Who* books, and producing the audio adventures for Big Finish

the statement: 'From the makers of *Doctor Who*, *The Sarah Jane Adventures* returns for a second series of alien investigations.' The announcement that there would be 12 new episodes in the second series came in March 2008.

The director for Series II Block Two – comprising Episodes 1, 2, 7 and 8 – was Jess Agnew, a former editor whose experience directing BBC children's programmes included *The Story of Tracy Beaker* and *Young Dracula*. He had also been at the helm of episodes of BBC One's *Casualty*.

Meanwhile, the series climax of *Doctor Who* – *The Stolen Earth* and *Journey's End* – was set up to feature the characters from both *Torchwood* and *The Sarah Jane Adventures*. These were recorded during February and March 2008 with director Graeme Harper. The main characters to be featured were Sarah Jane and Luke, and so Elisabeth Sladen featured prominently in recording from the last week of February. However, Tommy Knight's scenes all took place in the attic at Bannerman Road and were recorded on Thursday 27 and Friday 28 March, with appearances from K9 (partly in shots from *The Lost Boy* Part Two) and Mr Smith, voiced respectively by John Leeson and Alexander Armstrong.

With pre-production from Monday 14 April, the Tone Meeting for the block was held at Upper Boat

"I thought, I'd really love to see the Sontarans if we get a second series..." Phil Ford

appointed head writer for the new episodes, and would be credited as a co-producer; he would also contribute three of the six new stories.

One immediate change for the series was that the character of Maria would not appear throughout the second run. The recording planned for the spring of 2008 would coincide with important GCSE examinations for Yasmin Paige, and Yasmin and her family felt that her education should come first. "It is tough," explained the actress, "but I made the decision because of my exams." However, Yasmin would be available for a limited time during June which meant that a farewell tale to open the new series would be scheduled for the second block of the new year.

At the start of planning the series, Russell T Davies, Julie Gardner, Phil Ford and Gareth Roberts spent two days discussing possible ideas and themes, as well as devising a replacement character for Maria who would be introduced in the second storyline of the year. For his opening story, Phil was keen to tackle the Sontarans, previously referred to in *Eye of the Gorgon*. Since then, the aliens had appeared in the *Doctor Who* episodes *The Sontaran Stratagem* and *The Poison Sky*, recorded during October and November for transmission the following spring. As such, the re-use of props and costumes for a Sontaran would be cost-effective. Phil's story could also build upon the race's established mythology. Although the serial would be a partial sequel to the *Doctor Who* tale, Russell was very keen that *The Sarah Jane Adventures* should be a series in its own right, which should not be reliant on its parent show. The use of the Sontarans was cleared with the estate of their creator, *Doctor Who* scriptwriter and script editor Robert Holmes.

By now it had also been established that while Matthew Bouch would remain as the series

(including the first series of *Sarah Jane Smith*). In 2006, he moved to BBC Wales as a script editor, with work including the second series of *Torchwood*.

Confirmation of the series' return came on Wednesday 6 February with a BBC press release in which Anne Gilchrist, Controller CBBC, announced various new series; the text included

on the morning of Wednesday 23 April. A recce for locations took place on the afternoon of Friday 9 May, with a production meeting the following day back at base.

The shooting scripts for Episodes 1 and 2 were issued on Tuesday 13 May 2008. The readthrough for the four new episodes took place at 3.30pm

Shooting script



Of the new characters for the story, Professor Nicholas Skinner was outlined as 'mid-40s [...] with unkempt hair, grizzled and a fondness for loud Hawaiian shirts [...] a man energized by his work, with an infective enthusiasm' while his daughter Lucy was '16 [...], pretty and definitely not a geek.'



The main adversary Kaagh ('pronounced Karg') was noted as 'never wear[ing] gloves' and that of his hands 'one [is] scarred across

the back'. The stage directions also noted, 'He's ugly, even for a Sontaran, with a vicious blackened scar that runs over his eye and disfigures his mouth.' During Part 2, Kaagh's sniffs and yells in the service tunnels were not noted in the script. When the alien related his

escape from the invasion fleet, it was noted that shots of the sky burning and the Sontaran Mother Ship exploding should be inserted as 'Footage from DW 4.5' (ie, *The Poison Sky*).

When Alan summoned Mr Smith, the stage directions read: 'With a huge burst of steam and the thunder of hydraulics and parting brickwork, Mr Smith emerges. And you almost get the sense he does a double-take.'

The chronology of the script had Kaagh crash in a flashback on Day X and then repair his ship on Day Y. The main narrative opened on Night 1, which was apparently a Friday, with the bulk of the action taking place on Day 2, presumably a Saturday. The closing scenes with Maria's departure were then on Day 3, specified as some six weeks later.

Above 1: Professor Skinner (Ronan Vibert); Above 2: Lucy (Clare Thomas)



on Monday 19 May at Upper Boat. Episodes 7 and 8 were rehearsed first so that all four cast could move over from recording on Block 1, after which Anjali Mohindra – playing the new regular character of Rani Chandra – could return to the set while Elisabeth Sladen, Tommy Knight and Daniel Anthony remained for Episodes 1 and 2. Anthony O'Donnell, who had been cast as Kaagh, underwent the process of having a full body cast being taken of him so that Millennium FX could craft his Sontaran prosthetic headpiece and space armour. Claire Thomas, playing Lucy Skinner, had been a regular in CBBC's series *Young Dracula*.

Following the readthrough, pink revisions were issued for both episodes on Tuesday 20 May. For Episode 1, these covered the opening scene in the attic, Sarah Jane asking Mr Smith about events at Goblin's Copse, Sarah Jane's party meeting Lucy (to allow a double for Yasmin to feature in the subsequent scene), Alan telling Chrissie about the job offer, Luke and Clyde in the woods, the return of Professor Skinner, Sarah Jane's return to the Tycho Project and her capture by Kaagh, and Kaagh recounting his crash-landing. With Episode 2, the altered material covered Clyde's escape, Sarah Jane regaining consciousness with Lucy, Alan getting the phone call from Maria, Maria telling Luke that she would be leaving, the Sontaran drones chasing Maria and Luke, and much of the climax of the adventure.



Recording for Block Two got underway on Wednesday 21 May with a standard 8am to 7pm schedule. Taping began on the Berserker story on the sets at Upper Boat, while Juliet Cowan rehearsed from 11am with the red Mazda MX-5 sports car provided by Wheels in Vision so that Chrissie would appear at home behind the wheel

of Ivan's vehicle. At 3.30pm, the crew moved out to Castell Coch Woods at Tongwynlais – the location for the Germany scenes in *Journey's End* recorded in March 2008 – with Joseph Millson and Juliet Cowan; the pair performed scenes from Part Two of the Jacksons pulling up in Ivan's car on the woodland road and then making their way through the woods.

Next day found the crew based at the Cliff Parade in Penarth for recording on Clinton Road – suitably dressed as Bannerman Road. Work again began with the Berserker episodes, after which the focus swung onto the Sontaran storyline with scenes of Alan and Chrissie with the sports car for Episode 2. Friday 23 May was then spent back at Upper Boat, opening with Maria's parents on the attic set in Episode 2. Following this, the crew moved to some of the radio telescope establishment sets, built to represent the Tycho Project. Recorded first were scenes in the Rec Room with Lucy recovering and seeing Sarah, and then material for Episode 2 where Sarah and Lucy made the jamming device and trapped Professor Skinner. Production runner Sian Warrilow doubled for Elisabeth Sladen in some shots of this last scene. Material for Episode 1 was then taped as Lucy recounted the events of the previous night – with stand-in Olivia Hutchins doubling for



“It was nice to meet an old enemy again. There's a real history to him...” Elisabeth Sladen

Connections



In the opening scene, Maria referred to the gang's encounters with the Bane in *Invasion of the Bane*, the Slitheen in *Revenge of the Slitheen* and *The Lost Boy*, the Gorgon in *Eye of the Gorgon*, the Trickster in *Whatever Happened to Sarah Jane?* and also her family moving onto Bannerman Road in *Invasion of the Bane*. In deleted dialogue, Clyde then also recalled Mr Smith zapping him and attempting to blow up the world in *The Lost Boy*.

After the arrival of the letter, Maria commented to her father about Xyloks from *The Lost Boy*, how he had been turned to stone in *Eye of the Gorgon* and the alternative realities of *Whatever Happened to Sarah Jane?* While talking to Mr Smith, Sarah Jane referred to his reboot in *The Lost Boy*.

Speaking to Chrissie, Alan recalled when the moon almost came crashing down in *The Lost Boy*. In deleted dialogue, Luke noted how Maria was the first person he ever saw or spoke to in *Invasion of the Bane*.

As Maria looked around the attic for the last time, she saw 'various mementoes of past adventures, perhaps an empty Bubbleshock bottle, the Trickster box, Kaagh's blaster, a Slitheen gizmo, etc.' It was then suggested that there should be a 'flashback montage' with 'the Bane Mother; running from the Slitheen; Alan being turned to stone; the weather machine on the hill; Sarah Jane giving Maria the good puzzle box...'

Sarah Jane explained that she had seen a Sontaran space pod twice before, in the *Doctor Who* serials *The Time Warrior* and *The Sontaran Experiment*; she noted that

one of these was back in the middle ages while the other was ten thousand years in the future. She recalled how Sontarans used hypnosis to control their drones, having seen hypnotised scientists working for the Sontaran Commander Linx in *The Time Warrior*. Sarah Jane also commented to Kaagh about the Sontarans' eternal war with the Rutan Host established in *The Time Warrior*. Sarah Jane indicated that she had to contact UNIT – Maria said she never wanted to call in UNIT before, despite mentions as far back as *Revenge of the Slitheen*; UNIT had battled the Sontarans in *The Sontaran Stratagem* and *The Poison Sky*. In the closing scenes, Sarah Jane also told Maria that she was like the daughter she always wanted.

The script specified that the Jacksons now lived at 26 Bannerman Road (as opposed to number 12), and Alan was offered a job at the computer company's head office in Washington, his profession having been established in *Revenge of the Slitheen*. Chrissie had borrowed the flashy, red sports car from her boyfriend Ivan, and again referred to Sarah Jane as 'Calamity Jane' as in *The Lost Boy*. When Chrissie broke into Sarah Jane's home, it was via the same window as in *Eye of the Gorgon*, hence her comment: 'Some people never learn.' Clive also referred to his history teacher Mrs Pittman, again from *Eye of the Gorgon*.

Commander Kaagh's battle-cry was 'Sontar-hal' as established in the 2008 episode *The Sontaran*

Stratagem. He was the sole survivor of the Tenth Sontaran Battle Fleet's Earth Invasion Force from that story and also named his world as Sontar. In deleted dialogue from Mr Smith, Sontar was specified as being 'in the southern spiral arm of the Metasaran Galaxy.'

Kaagh made reference to the invasion plan to release Caesofine gas into Earth's atmosphere in *The Sontaran Stratagem* – which Sarah Jane realised was part of ATMOS – and how they were defeated by the Doctor.

Staggering from his space pod (described as 'a plated, spherical craft [...] traditional spherical Sontaran design' as established in *The Time Warrior*), Kaagh was to have 'green blood on his face and hand' in keeping with what was seen in *The Two Doctors*. Mr Smith informed Luke and Clyde about how the Sontarans were fed energy via the probic vent at the base of the skull, established in *The Time Warrior*; in deleted dialogue he confirmed that this was connected to their nervous system and – paraphrasing the Doctor in *The Sontaran Stratagem* – this meant they could never turn their back on their enemy. Clyde's likening of Kaagh to a baked potato echoed the comments of Sarah Jane and Bea Nelson-Stanley in *Eye of the Gorgon* and Private Jenkins in *The Sontaran Stratagem*.



Above 1: Discovering the invisible spaceship; Above 2: Linx and his ship in *The Time Warrior*; Above 3: A Sontaran oozing green blood in *The Two Doctors*.



• Opposite page top: Sarah Jane in her attic with Mr Smith.

• Top: Sarah Jane bravely faces up to a monster she prayed she'd never see again – a Sontaran warrior!

• Below 1: The aerial dish at the Tycho Project.

• Below 2: Luke and Clyde are amazed to discover something invisible hidden in the woods.

• Below 3: Kaagh's spherical Sontaran spacecraft.

• Below 4: Scarred and alone he may be, but Kaagh is far from defeated. Sontar-HA!



the absent Yasmin Paige as Maria – before the recording of Sarah Jane having Luke and Clyde search the area.

The start of the following week then again focussed on Episodes 7 and 8, and it was not until Thursday 29 May that Joss returned to the debut tale. In the meantime, blue pages were issued for Episode 1 on Monday 26 May, covering Clyde and Luke 'studying' the Battle of Waterloo, and Sarah Jane discussing the defeated Sontaran invasion with Kaagh. Recording on Thursday 29 took place at the premises of Alpha Steel on Corporation Road in Newport, a venue which had been used as the Crucible interior in *Journey's End* a couple of months earlier but which was now transformed into the control room of the Tycho Project. Rob Mayor, Sarah Lockwood and Lenny Sant of Millennium FX were present to transform Anthony O'Donnell into the Sontaran Kaagh. "It took nearly four hours in total!" exclaimed the actor in *Doctor Who Adventures*. "I was picked up at 4am so I'd be on set recording for 8am." Anthony took part in a 'show and tell' of his Kaagh outfit at the start of the day; he was then choreographed in Sontaran movement by Ailsa Berk, and in some shots was doubled by Jack Speed who had also played a Sontaran in the earlier *Doctor Who* episodes. Recording began with Skinner detecting the jamming device, and then material of Kaagh capturing Sarah Jane's party in Episode 1 and detecting intruders at his pod in Episode 2. Anthony was cleared from the set by 11.30am. After this, the pre-credits for Episode 1 with the Skinners were recorded, along with scenes of Sarah Jane and Lucy in Episode 2 and Skinner advancing on

his daughter in Episode 1. Friday 30 saw the team continue work at Alpha Steel for scenes featuring Sarah Jane, Clyde, Skinner and Kaagh later in Episode 1. This was followed by shots of various computer screens and the start of Episode 2.

Most of the next week was spent on Episodes 7 and 8, through to Friday 6 June. Following some exterior recording on the Berserker story, the crew returned to Upper Boat to record the attic scenes with Sarah Jane, Luke and Clyde for Episodes 1 and 2, before moving onto Episode 8.

Tuesday 10 June was spent on location in Cyncoed for the Berserker storyline, with progress being so rapid that night-time establishing shots of Bannerman Road for the start and end of the Sontaran tale were also recorded. Yasmin Paige then re-joined the team on Wednesday 11 June with a morning of recording back at Castell Coch Woods where Sarah Jane and Maria meet Luke and Clyde on the woodland road. After this, the team returned to Upper Boat to record scenes in the service tunnel with Luke and Maria. Following this came work on the attic set with the opening of Episode 1 (and its associated narration from Elisabeth Sladen) and the goodbye scene between Sarah Jane and Maria; the props seen in this sequence included a Bubbleshock bottle from *Invasion of the Bane*, Mr Smith's portable scanner from a deleted scene in *Eye of the Gorgon*, Kaagh's blaster and a Sontaran gas canister, the MITRE headset from *The Lost Boy*, the puzzle box from *Whatever Happened to Sarah Jane?* and the entanglement shells from *Warriors of*



Opposite page right: Maria and Luke spot Kaagh's drones in the woods.

Top: Sarah Jane and Clyde find trouble at Tycho.

Below 1: Professor Skinner is being controlled!

Below 2: Kaagh recalls his escape in The Poisony Sky.

Below 3: Kaagh goes hunting for 'half-forms'!

Below 4: Chrissie finds Alan talking to Mr Smith.

Bottom: Kaagh makes a point. Hasn't he got beautifully manicured nails?



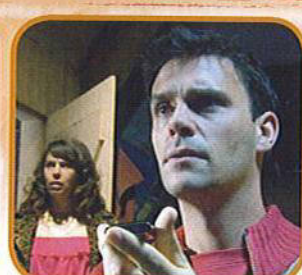
Kudlak. Numerous pick-up shots of Mr Smith were also taped, and a show-and-tell of the Sontaran space pod was held at lunchtime.

The ordnance storage tunnels of Brackla Bunkers near Bridgend were used by the BBC crew on Thursday 12 June, and had previously featured in *Doctor Who* episodes such as *The Age of Steel*, *Army of Ghosts* and *Doomsday*. Recording began with Sarah Jane rescuing Clyde in Episode 2, followed by scenes at the back door of the project as they escaped the Sontaran. Next, the camera team – equipped with a Steadicam for action sequences – entered the tunnels for the chase at the start of Episode 2, with Jack Speed doubling as Kaagh in some shots. After this, the crew moved outside for Maria phoning her father from the woods in Episode 2.

The plan for Friday 13 was to record various Banner Road scenes on Clinton Road, but as the day dawned it became clear that Yasmin Paige was unwell and could not perform that day. Rapidly, Joss and his crew adjusted their schedule,



pulling forward various scenes scheduled for a second unit to tape at Upper Boat that Sunday, such as graphic shots on Mr Smith's screen. Joseph and Juliet were available, so the scene in which Alan told Chrissie he was moving was recorded on the kitchen set. Jack Steed doubled in effects shots of Kaagh dropping down from the tree in Episode 1, recorded against green screen, and other shots for CGI effects were also taped, along with parts of Episodes 7 and 8.

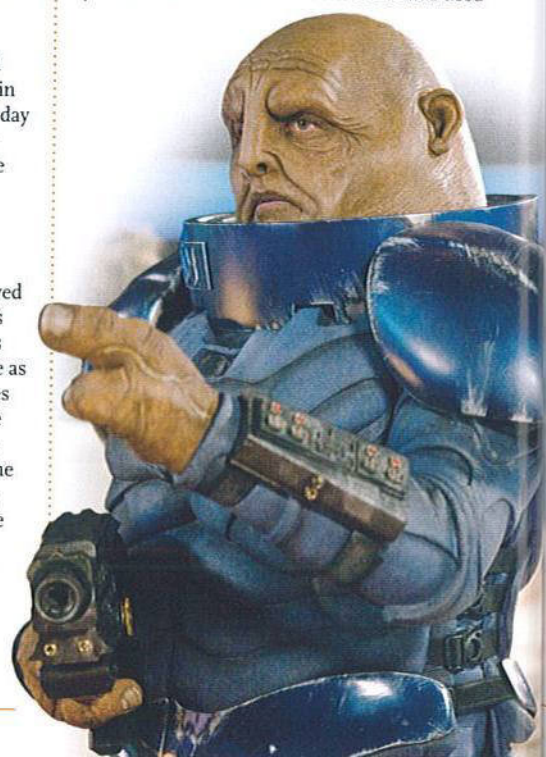


Saturday 14 saw Tommy Knight and Daniel Anthony at the Guildhall in Gloucester as guests for the one-day *Doctor Who* event *The Oncoming Storm* 2008. Joss and his team were

back at work on Sunday 15, starting at Upper Boat with Kaagh smashing into the Rec Room in Episode 2 and an insert shot of a recovered Yasmin to be placed in the scene for Episode 1 recorded weeks earlier. After this, the team moved into the set of the Jacksons' House. This set was a reproduction of the location used the previous year and was now redressed after its appearance as the home of the Chandras in Block 1. The scenes recorded were of Chrissie waking up in Episode 2 and the post arriving in Episode 1. Dressed as Kaagh, Jack Steed was then thrown around in the Sontaran space pod on the green screen studio, after which various explosions for the story were recorded against black screens. *Doctor Who Magazine's* David Bailey was present to chat to cast and crew during production for the day.

Phil Ford visited location work on his story at Alpha Steel on Monday 16 June. Recording

began with Maria and Clyde in the Operations Systems Building in Episode 2, after which taping began on the climax of the story in the control room. Stunt performer Tina Maskell doubled for Juliet Cowen as Chrissie attacked Kaagh – under Abbi Collins' supervision – and Adele Orchard also stood-in for Yasmin in some shots. This major set piece was concluded at Alpha Steel on Tuesday 17, after which the control room locale was used



for other scenes featuring Maria such as Clyde escaping in Episode 2, Sarah Jane talking to Maria in Episode 1, various screen and monitor shots plus a pick-up shot for the pre-credits.

More exteriors for the Tycho Project were recorded from 2pm to 12.30am on Wednesday 18 at a Ministry of Defence training area at Cearwent on Dinham Road. This former explosives factory had been seen in various episodes of *Torchwood*. Taping began with skyline shots of the pod's arrival for Episode 1's flashback, followed by Kaagh's point of view outside the establishment in Episode 1, with Catherine Evans doubling for Elisabeth Sladen in long shots. Following this, the scene of Luke and Maria seeing the spheres of light was taped. The exterior material for the pre-credits with the Skinners was also recorded that night.



computer made the same sound as the operation of *The Hitch-Hiker's Guide to the Galaxy* from the 1978 science-fiction radio comedy series of the same name. Kaagh's comment about not even having "a blade in his hand" was changed to "a weapon in his hand." The editing process saw footage inserted of the Sontaran mother ship's demise in *The Poison Sky*. The montage of astronomical images seen during Part One were an accretion, the Milky Way, a supernova, dark matter, the Spindle Galaxy of NGC3115, Saturn's largest moon Titan, a view from a Hawaiian telescope, and the spiral galaxy NGC300 in the constellation of Sculptor.

After principal recording on the second season of *The Sarah Jane Adventures* had concluded on Friday 1 August, on Thursday 28, Elisabeth Sladen recorded two more tales based on the series for BBC Audiobooks at Heavy Entertainment in London. These were *The Ghost House* by Stephen Cole (in which a demolished Victorian house suddenly reappeared on Bannerman Road) and *The Time Capsule* by Peter Anghelides (concerning an alien causing chaos as it attempted to reactivate its space vessel). The same day, crowd ADR work for the serial was conducted at Air Studios.

Repeats of the first series began as a lead-in to the new episodes, with each adventure now shown by BBC One in compilation form. *Revenge of the Sliitheen* kicked things off at 2pm on Sunday 31 August (3.40pm on BBC One Scotland), followed by *Eye of the Gorgon* at 3.05pm on 7 September (4.05pm in Scotland), and *Warriors of Kudlak* at 2.55pm on 14 September (5.50pm on BBC Two in Scotland); the following week, the slot was allocated to repeats of BBC One's new family series *Merlin*.

Promotion for the return of *The Sarah Jane Adventures* got underway on Monday 1 September when the red button CBBC extra video option on the CBBC Channel allowed viewers to access *Me and My Movie Monday* offering glimpses behind the scenes with Tommy Knight and sound recordist Julian Howarth as well as numerous clips from the forthcoming episodes. The BBC's

After a few days off, work resumed on Monday 23 June at Hensol Forest near Welsh St Donats in the Vale of Glamorgan. This covered the scenes in the woods with the invisible space pod in Episode 1. The crew then moved into another area for Sarah Jane saving Luke and Maria from the lights, Kaagh chasing Clyde, and Sarah Jane telling Clyde they must get back to the radio telescope. The intensive action scenes hurt Elisabeth's legs as she ran up and down the hills, with her telling *Doctor Who Adventures*,

"I'm going to miss everybody. But I left on a good note and I'm really happy..." Yasmin Paige



"I had to put frozen peas on them!" With recording completed, the team returned to Upper Boat to readthrough Episodes 9 to 12. Meanwhile, some of the woodland clearing material in Episode 2 was revised in yellow rewrites, along with Luke mixing the chemicals and Kaagh's departure.

Work continued at Hensol Forest on Tuesday 24 with Jack Steed and Catherine Evans again doubling in some shots such as Kaagh watching Sarah Jane's party at the radio telescope, Kaagh capturing the gang, the team hatching a plan in Episode 2 and flashbacks to Kaagh's crash-landing. Wednesday 25 then wrapped work on Block Two at the forest with Maria telling Luke about moving to America, Luke creating the chemical and Kaagh's departure. Work finished ahead of schedule in the afternoon with some plate shots (establishing shots without actors) of the woods.

The availability of Yasmin Paige meant that some minor changes to the script were needed for pick-up days. Green amendments for Episode 1 on Tuesday 8 July saw the dropping of a scene in which Alan watched Sarah Jane and the gang drive off for the Tycho Project. Goldenrod pages for Episode 2 followed on Friday 11 July, omitting a scene with Maria's last look at Bannerman Road. The surrounding material was rewritten in both instances. Yasmin Paige, Joseph Millson and Juliet Cowan were available to record for a day in Block Three with director Graeme Harper. Firstly, Elisabeth Sladen did some recording for Episode 8, after which the crew moved over to Clinton Road and recorded revised scenes of the distracted Maria setting off with the others in Episode 1 and the goodbye scenes as the Jacksons departed in Episode 2. The magazine *SFX* was in attendance on this day.

In post production, when Sarah Jane asked Mr Smith if he had acquired a sense of humour, the

Connections



In the truncated opening scene, Clyde originally joked that the decorated Mr Smith looked like "Graham Norton's Christmas tree" in reference to the camp BBC Two chat show host and presenter of BBC talent shows such as *When Will I Be Famous?*

The Tycho Project was named after the sixteenth-century Danish nobleman and astronomer Tycho Brahe. Sarah Jane noted that the radio telescope was converted from a Cold War listening station, referring to the period from the late 1940s to early 1990s when a state of underlying tension existed between the United States – allied to Great Britain – and the Soviet Union

including Russia. This situation also meant that establishments would have bunkers below ground in case the super-powers engaged in nuclear war, as mentioned in deleted dialogue.

When Skinner compared astronomy to rock'n'roll, Lucy noted that things looked "all shook-up" on Rigel Beta-Five in reference to Elvis Presley's 1957 chart hit of the same name. Luke and Clyde's history project concerned the strategies of French Emperor Napoleon Bonaparte and the Duke of Wellington leading the Anglo-Allied forces at the Battle of Waterloo in Belgium on 18 June 1815. Clyde indicated that he had wanted to study the Battle of Hoth from the 1980 science-fiction movie *The Empire Strikes Back*. Looking around the woods, Clyde later described it

as "the Land that Time Forgot" in reference to the science-fiction story on a prehistoric island written by Edgar Rice Burroughs in 1918 and released as a film in 1975.

When Kaagh declared himself to be "Kaagh the Avenger! Kaagh the Destroyer!", Clyde made a quip about the comic book character Conan and the movies *Conan the Barbarian* from 1982 and *Conan the Destroyer* from 1984. Later on, Clyde taunted the Sontaran by calling him "Bilbo", after the diminutive Hobbit from JRR Tolkien's 1937 fantasy tale *The Hobbit*, and also "Humpty" after Humpty Dumpty, the nursery character who was an egg in a traditional English rhyme.

On finding the Tycho Project deserted, Sarah Jane compared it to the *Mary Celeste*, the merchant ship found deserted in the Atlantic Ocean in December 1872; this had been seen in the 1965 *Doctor Who* serial *The Chase*. Recalling the treasure hunts they took part on when she and Alan were dating, Chrissie remembered "looking for a golden rabbit"; this referred to Kit Williams' 1979 children's book *Masquerade* which sparked a worldwide treasure hunt for a jewelled, golden hare. Sarah Jane made reference to Luke seeing the flaw in the theories of relativity published by physicist Albert Einstein in 1905.

Editing



A short scene of Sarah Jane telling Clyde and Lucy, "I think he's gone," as Kaagh's hammering on the door ceased was dropped. On the woodland road, when Chrissie blamed Alan for letting their daughter get into danger, Alan responded: "So what was I supposed to do, Chrissie? Drag her away from the most exciting adventure anyone could dream of? The world's full of dangers with or without aliens. Just think of all the amazing things she's seen. The things I've seen. The universe, Chrissie, when you see it for real – it just takes your breath away." "Yeah?" replied his unimpressed ex-wife, "Well I've got one or two things to say to Mary Jane, first."

When Kaagh threatened to kill Maria, Sarah Jane said, "But you're my friend, Maria, and I can't bear to lose you." She then asked the alien, "Why do you have to do this Kaagh?" Maria also protested that Kaagh would be killing "Ordinary people. Like my mum and dad. They're not soldiers. None of them have ever heard of Sontar! Where's the glory in that?" When Sarah Jane accused Kaagh of murder, she added, "Your comrades will never cry your name in battle. They'll deny you ever existed!"

Examining Chrissie's broken heel, Sarah Jane commented, "Metal tip. It must have caused an energy burst," after which she asked Alan "what you're doing here in the first place." When Kaagh was taken back to his pod, the Sontaran asked Sarah Jane, "So, female, will you execute me yourself?" "I'm not going to execute you Kaagh," explained the journalist. "You are too weak to honour your enemy with death!" sneered the alien. "There is nothing weak in allowing your enemy to live," retorted Sarah Jane, "Now leave Earth." "If I was cursed with shame before, what is this?" asked Kaagh, "I have no place in the Empire. I am not worthy of scrubbing its barrack-room floors." "There's a lot more to the universe than war," replied Sarah Jane, "Take a look. You might find something else to fill your life."

The goodbye scene between Sarah Jane and Maria originally ran longer. "Oh, Sarah Jane," said Maria, "I've got so much to thank you for. My life – wherever I am, whatever

through the woods. "What about Sarah Jane and Clyde?" asked Maria. "We'll get back to the car," replied Luke, "Mum'll find us there." "Unless Kaagh finds her first..." ruminated Maria. When Kaagh revealed that the Sontarans were behind ATMOS, Sarah Jane commented, "No wonder Mr Smith told me not to have one of those gadgets in my car." After Sarah Jane had noted how the Doctor had destroyed the battle fleet, she added "Embarrassing even," with Clyde chipping in, "Yeah, and I bet he could reach the top shelf, and everything!"

In Part Two, while the kids were in the service tunnels, Luke said, "Remember, the observatory was converted from a Cold War listening station. This is the bunker beneath it." "You mean in case there was a nuclear war?" asked Maria. When Maria phoned Alan, Chrissie originally asked, "Is she all right? Has she had an accident?"

The scene in which Sarah Jane and Lucy started to make the jammer was shortened. "Dad wants me to be an astronomer. Mum wants me to be a bio-chemist, like her," explained the girl, "It's the only thing the two of them still talk about. Even if it is through lawyers." "I'm sorry," said Sarah Jane, "It's always sad when families break up." Shrugging, Lucy continued, "At the end of the day, I know they'll always both be there for me. Wherever they are." This struck home to Sarah Jane, as Lucy herself suddenly

"That's not background cosmic radiation. It's got a regular signature!"

Prof Skinner – cut dialogue

The opening scene of Part One was originally longer with Clyde and Luke joining Sarah Jane and Maria in the attic. The boys had just finished arranging decorations around the place, with Luke saying, "I think we're ready," and Clyde adding, "What do you reckon? Party time or what?" "Wow!"

beings – whatever planet they come from, however many heads." "So does that mean we won't get invaded today?" asked Luke. "Well, not today," replied his mother, "Today we eat cake with friends and thank them for everything they have brought into our lives, and for always being there, no matter what. As for tomorrow... well, that's another story." When Skinner studied the cyclic wave pattern, he originally commented, "That's

laughed Maria on seeing all the fairy lights and balloons. "The Rylixian Festival is an ancient tradition celebrated across the galaxies for millennia," explained Mr Smith, "But normally with rather fewer fairy lights." "Looking like Graham Norton's Christmas tree, Mr Smith?" laughed Clyde, "Said I'd get my own back for zapping me when you tried to blow up the world!" "Once again, Clyde, I am so sorry," apologised the Xylok, "It won't happen again." "So, if we're having a party, we have to have a cake," declared Clyde, "They do that, yeah? In outer space?" "Cake?" exclaimed Sarah Jane, "Oh, it's universal." "And what is it we're celebrating again?" asked Maria. "Us," smiled Sarah Jane, "Friends. The Rylixian Festival is the one day of the cosmic year – that's just about once every generation in our own time – when planets across the four hundred and eighty two million recognized galaxies celebrate life itself. The simple joy of living and love for your fellow

not background cosmic radiation. It's got a regular signature." After the letter arrived, Alan originally reminded Maria that the company who had written to him were "one of the biggest computer systems corporations on this planet." As Lucy introduced herself to Sarah Jane and the gang, she originally commented that her father "lets me come down from school at weekends when there's no-one here." When he and Luke saw the semi-invisible humanoid shape in the woods, Clyde suggested, "Maybe – you know – if we can't see it properly, maybe it works both ways. Like its sight is operating on some other wavelength or something."

Back at Tycho, when Skinner coldly noted that visitors were not welcome, Maria originally explained to him, "We were helping Lucy. Something scared her – and she was worried about you." The revelation that Skinner had an implant on his neck was originally to be made at the end of this scene. After Kaagh's appearance at his capsule, there was a short scene of Maria and Luke fleeing



considered her situation and added, "At least, that's what I thought." "Don't worry, Lucy," reassured Sarah Jane, "We'll get out of here, and I'll help your father."

Chrissie originally gave Alan examples of fibs he had told: "I forgot it was your birthday." "We don't do anything special... I don't mind if you stay out late." When Maria told Luke that she was going to America, the boy replied, "You were the first person I ever spoke to, the first I ever saw..."

happens from now on – it's always going to be wonderful. I'm going to miss you so much." "I'll miss you," replied Sarah Jane, "But I know that I will never lose you." "I have seen such amazing things," said Maria. "Amazing things are all around you," replied Sarah Jane, "You just have to know where to look. And you will always see them, I know you will. Because for all the wonderful things I've seen in my life, you helped me find so much more. I can't ever thank you enough for that."

Top 1: Kaagh in charge; Top 2: Clyde spots a loser!; Above 1: Sarah Jane and Lucy; Above 2: Chrissie and Alan in the car; Above 3: Kaagh at his spaceship's controls.



Top: Kaagh and Clyde get up close and personal. Poor Clyde!

Below 1: Hurrah! It's Chrissie to the rescue as she whacks Kaagh in the probic vent with her high heel. You go, girl!

Below 2: Sarah Jane says an emotional goodbye to Maria...

Below 3: ... and Alan and Chrissie enjoy a final hug together, too.

Below 4: Maria and her dad may be headed for a new life in America. But it's not goodbye forever – merely au revoir...



website was revamped on Wednesday 3, following which on Friday 5, the cinema trailer for Series Two was added, featuring Clyde at the door of 13 Bannerman Road (a "home to things way beyond your imagining" illustrated by clips from *The Last Sontaran* and *The Day of the Clown*) to be asked by Sarah Jane and Luke if he was "Ready?" "Always!" grinned Clyde.

To promote the new series, a pull-out feature appeared in Issue 82 of *Doctor Who Adventures* (8-24 September 2008). Over the weekend of Saturday 13 and Sunday 14 September, Daniel Anthony joined other figures from CBBC at the *Me and My Movie* tent as part of the Thames Festival at Jubilee Gardens on London's South Bank. Anjli Mohindra was also present to meet young film-makers on the Sunday.

The Sarah Jane Adventures was included along with *Torchwood* in the *Doctor Who: Backstage* event announced as part of BBC One's *Children in Need* fund-raising event on Tuesday 23 September.

The same day, the *Radio Times* for the following week cited the series as one of *Today's Choices* and Benjamin Cook presented a two-page article about the show entitled *Loft in Space*. Friday 26 then saw Elisabeth Sladen attend *Writing Doctor Who* at the Guildhall in Bath, part of the Bath Festival of Children's Literature. BBC Audiobooks sponsored the event and issued a promo CD with extracts from *The Ghost House* and *The Time Capsule*.

As with the first season, *The Sarah Jane Adventures* made its debut on BBC One, beginning with *The Last Sontaran* Part One at 4.35pm on Monday 29 September. Part Two was then introduced on CBBC at 5.15pm by Holly Walsh and Duncanton the Brain. This meant that CBBC would run a week ahead of BBC One, screening a new episode at 5.15pm each week which was repeated on BBC One at 4.35pm the following Monday. Following transmission of *The Last Sontaran* Part Two on CBBC, a specially-recorded trailer with Daniel Anthony encouraged viewers to log onto the BBC website and play the interactive game *Memory Mayhem*, in which he appeared as Clyde.

Again, *The Sarah Jane Adventures* was a success; the 8% share of the audience on BBC One was double the average for the time slot, and the appreciation score was joint highest for the channel that day. The series was CBBC's top rated show of the week, and remained in this position for the whole run. CBBC also repeated Part One at 5pm on Saturday 4 October, with the shows being available for 21 days after transmission on iPlayer. By then, the cinema trailer had made its debut via Carlton Screen Advertising on Friday 3 October, appearing at showings of family films such as *Fly Me to the Moon*, *City of Ember* and *Igor*.

THE LAST SONTARAN

BY PHIL FORD

Smith, Daniel Anthony Clyde Langer, Joseph Millson Alan Jackson, Juliet Cowan Chrissie Jackson, Alexander Armstrong Mr Smith, Ronan Vibert Professor Nicholas Skinner, Clare Thomas Lucy Skinner, Anthony O'Donnell Kaagh.

UNCREDITED: Catherine Evans Double for Sarah Jane Smith; Olivia Hutchins Double for Maria Jackson; Jack Speed Double for Kaagh; Sian Warrilow Double for Sarah Jane Smith; Tina Maskell Stunt Double for Chrissie Jackson; Roy

Cheesewright Cab Driver, Adele Orchard, Laura Balloni Doubles for Maria Jackson; Terence

Nustoo, Nicholas Wilkes, Lauren Bracknell, Emma Feeny, Nicholas Cater Crowd ADR.

FIRST BROADCAST

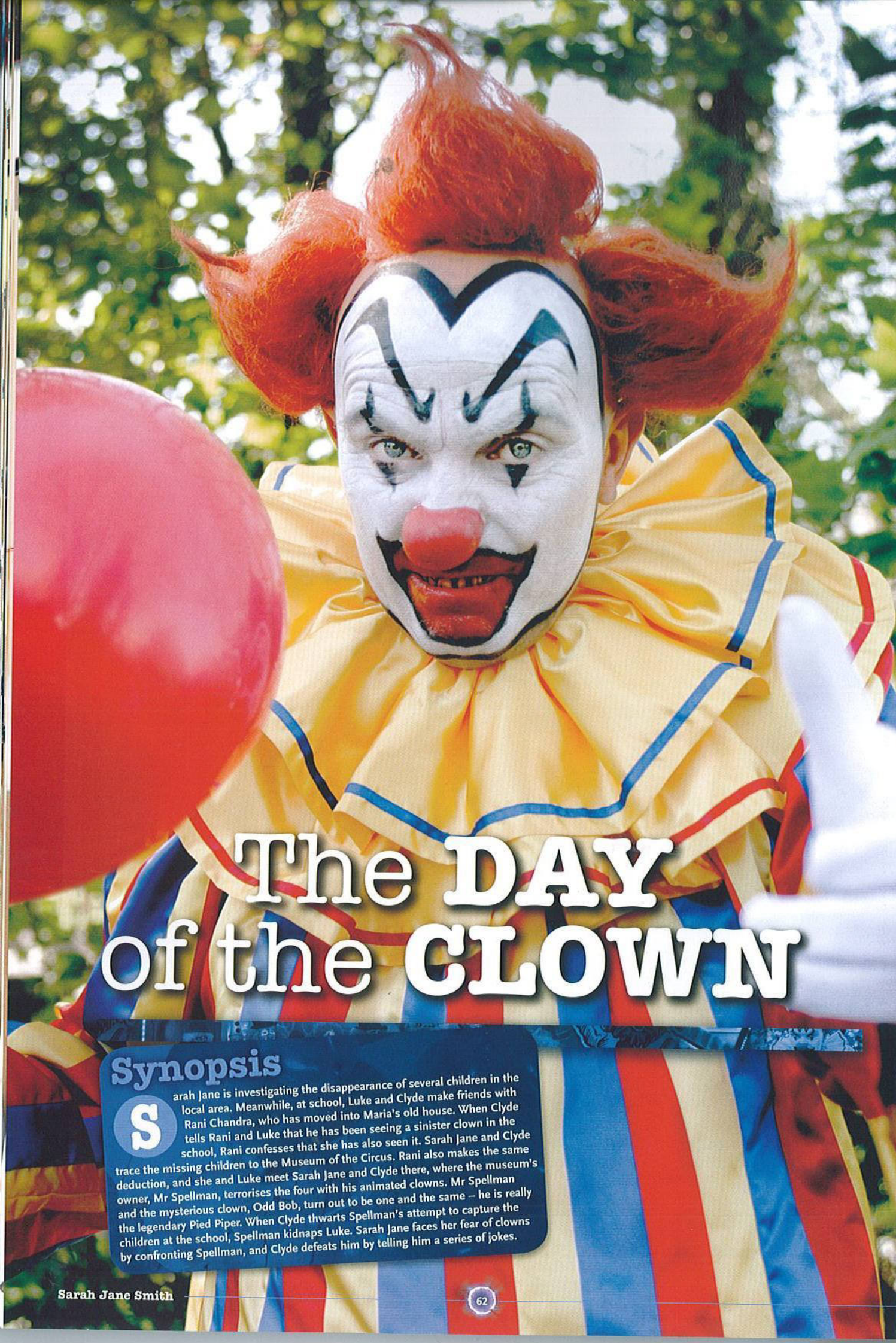
EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>The Last Sontaran</i> Part One	29 September 2008	4.35pm-5.00pm	27'49"	0.82M	85
<i>The Last Sontaran</i> Part Two	29 September 2008	5.15pm-5.40pm	28'02"	0.48M (1st)	

* Part One aired on BBC One and Part Two on CBBC

BBC ONE REPEAT BROADCAST

<i>The Last Sontaran</i> Part Two	6 October 2008	4.35pm-5.00pm	28'02"	0.73M	86
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CAST: Elisabeth Sladen Sarah Jane Smith with Yasmin Paige Maria Jackson, Tommy Knight Luke



The DAY of the CLOWN

Synopsis

Sarah Jane is investigating the disappearance of several children in the local area. Meanwhile, at school, Luke and Clyde make friends with Rani Chandra, who has moved into Maria's old house. When Clyde tells Rani and Luke that he has been seeing a sinister clown in the school, Rani confesses that she has also seen it. Sarah Jane and Clyde trace the missing children to the Museum of the Circus. Rani also makes the same deduction, and she and Luke meet Sarah Jane and Clyde there, where the museum's owner, Mr Spellman, terrorises the four with his animated clowns. Mr Spellman and the mysterious clown, Odd Bob, turn out to be one and the same – he is really the legendary Pied Piper. When Clyde thwarts Spellman's attempt to capture the children at the school, Spellman kidnaps Luke. Sarah Jane faces her fear of clowns by confronting Spellman, and Clyde defeats him by telling him a series of jokes.

Radio Times

Mon 13 Oct 08 Part One: Is there a link between a sinister clown and some missing children?

Mon 20 Oct 08 Part Two: Sarah Jane is forced to face her fears.

A major aspect of the second story for Series II was the introduction of the new family across the road from Sarah Jane. The Jacksons were now replaced by the Chandras. Conscious that they did not want the new residents merely to be replacements for Maria's family, the production team developed a new set of characters. Russell T Davies conceived 15-year-old Rani, who would, of course, be in the same school class as Luke and Clyde. "Rani is possibly more streetwise than Maria," commented co-producer Phil Ford in *Doctor Who Magazine*. "She's perhaps a little more headstrong as well." Again, Sarah Jane was reluctant to allow another youngster into her potentially dangerous world, and Rani's aspirations as a journalist meant that she would



"Rani is probably more streetwise than Maria was. And she's 'into weird'..." Phil Ford



intentionally shadow her new neighbour.

The original family name for Rani in early draft scripts was Rakhit rather than Chandra, and her parents – devised together by Gareth Roberts and Phil Ford – were called Suresh and Sundra. Suresh – renamed Haresh – would be the new headmaster at Park Vale, allowing greater interaction in some of the plots with regards the school. Sundra became Gita; unlike the Jacksons, the parents would still be married, with Gita working as a florist. It was Phil Ford who would write the introductory story for Rani which would form Episodes 3 and 4.

Shooting script

The youngsters' classmates at school – Tony Warner, David 'Finney' Finn – were described as 'a group of 12 year old boys'. When Odd Bob first appeared in Episode 3, his presence was described simply as a 'flash of red, blue and yellow', and when he was later seen properly, he was 'a clown [...] dressed in bright red, blue and yellow' with a stage description later on indicating how 'his painted smile breaks

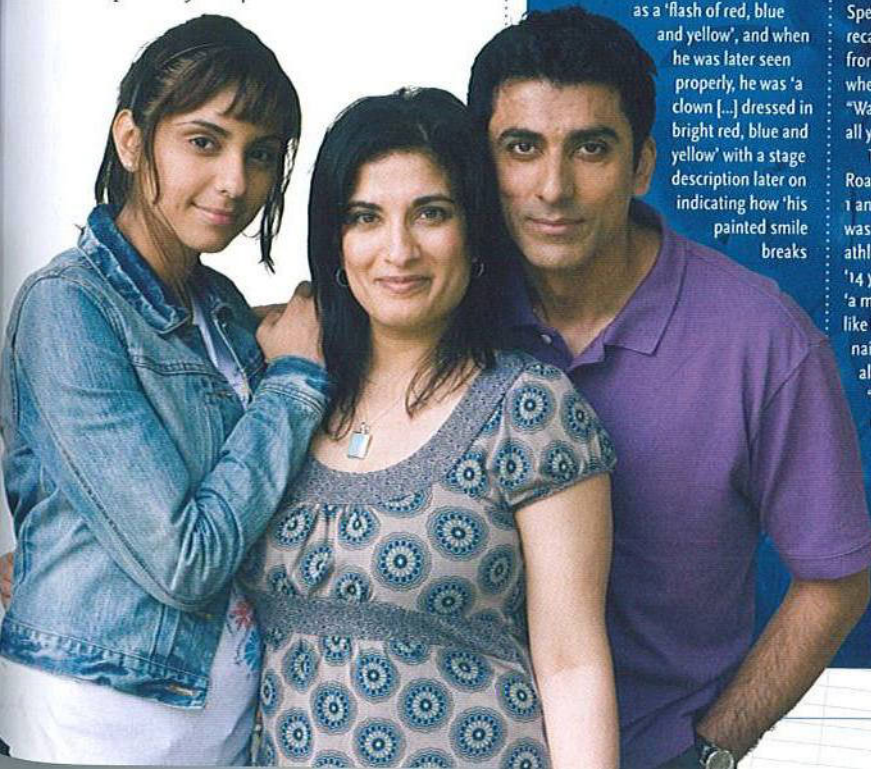
apart to show ugly, yellowed teeth.' The character of Elijah Spellman was 'dressed as a ringmaster [...] Beaming, welcoming, but somehow sinister' and in the final scenes of Episode 3 when the Piper was also revealed, the script specified 'This should be the same actor playing all the aspects of Spellman.' Originally Steve Wallace recalled Finney getting his ticket from Odd Bob at a shopping centre, where the clown had said to the kids, "Want some free tickets boys? Bring all your friends."

The new family at 36 Bannerman Road (rather than 26 as in Episodes 1 and 2) would be the Chandras. Rani was described in the script as 'small, athletic, and pretty' and later on as a '14 year old.' Her father, Haresh, was 'a man in his early forties [...] assured like he owns the place [...] hard as nails.' In deleted dialogue, Rani also commented that her dad was "the most amazing cook." Rani's mother, Gita, was introduced as 'a woman in her late thirties in jeans and tee-shirt, grimy and hassled'; in some edited material, it was established that she had a flower arranging business.

When Sarah Jane invited Rani into her house for the first time, the stage directions noted: 'Rani's eyes are taken by

the decorations, the exotic mementos of a traveller who has never had an interest in following the beaten track (we're talking about Sarah Jane's travels across Earth now, but some of these items might be so strange they could as well have come from another planet, other times... tribal masks, a framed ancient illustrated script, a small tapestry that looked medieval, more, much more) [...] and towards the top of the stairs there's the skateboarding picture of the whole gang from *Whatever Happened to Sarah Jane?*

The chronology for the story was that Sarah Jane's nightmare flashbacks to when – according to the script – she was aged seven or eight, were set in 1958 on Night A. The flashback to Odd Bob handing out tickets was Day X, described as a 'typical Saturday afternoon'. Tony went missing on Sunday which was Day 1, the main narrative then opened on Monday (Day 2) and concluded on Tuesday (Day 3) which was the day that Sarah Jane visited the Pharos Institute. Since the Chandras were moving into the Jacksons' house, it was most likely that these events were set in the days after the last scenes in *The Last Sontaran*. In the finished programme, Maria's e-mail to Luke which he read on Day 2 was dated 9 October.





The Day of the Clown



Because of the availability of Yasmin Paige, Block One of production was to cover the first two stories with Rani, Episodes 3 to 6. The director for these was Michael Kerrigan. Having worked on series such as *Maggie* and *Knights of God* in the 1980s, Michael was an experienced director when he directed the *Doctor Who* serial *Battlefield* in

1989. Since then, his career had included *The Bill*, *The Phoenix and the Carpet*, *Verdict* and *Coronation Street*. He also had experience on BBC children's programmes with work on *The Basil Brush Show*.

To play 15-year-old Rani, the BBC cast 18-year-old Anjali Mohindra. Having just finished sixth form studies, Anjali had seen some of the first year of

The Sarah Jane Adventures and – while being older than the intended age group – liked the fact that the series did not patronise or overtly moralise; she was also familiar with *Doctor Who*. Previously, her television work had included *Coronation Street* and *Doctors*. Cast as Haresh was Ace Bhatti, born in Nottingham in 1971; originally acting as Ahsen Bhatti, he had featured in *Cardiac Arrest*, *Band of Gold*, *Holding On*, *The Second Coming*, *Grease Monkeys*, *Holby City* and *New Street Law* amongst other series. Mina Anwar – playing Gita – had made her mark in the BBC sitcom *The Thin Blue Line* in 1995; born in Lancashire in 1969, her television work also included *The Bill* and *The Invisibles*.

The final shooting scripts for *The Sarah Jane Adventures II* Episodes 3 and 4 were issued on Thursday 10 April 2008, following the cast readthrough on Wednesday 9 April.

The main guest for this storyline was Bradley Walsh, a former footballer turned comedian, who had hosted shows such as *Win, Lose or Draw* before turning to acting with television work including *Coronation Street*.

Recording for the new series began at Upper Boat studios on the familiar surroundings of the attic set on Monday 14 April. Recording from 8am to 7pm that day required the four main regular

“We’ll definitely have people – not just kids – hiding behind their sofas...” Phil Ford



Connections



Warriors of Kudlak. Luke also claimed that the gang had saved the world twelve times, and Sarah Jane reiterated Mr Smith's status as the crystalline life form of a Xylok as established in *The Lost Boy*, with Clyde commenting on Mr Smith kidnapping him during this adventure in some deleted dialogue.

Rani joined Luke and Clyde in the same class at Park Vale, where their teacher was Mr Cunningham, and another teacher was named as Miss Webster. Taking over as the new headmaster, Haresh Chandra referred to the disappearance of his predecessor, Mr Blakeman (as seen in *Revenge of the Slitheen*) which was “a while” ago.

The newspaper taken by Sarah Jane was specified in the script as the *Ealing Echo*. The Pharos Institute and Professor Rivers had both previously featured in *The Lost Boy*, and when talking to Sarah Jane, the professor made reference to Nathan Goss.

walked out on him and his mother, as established in *Revenge of the Slitheen*. While talking to Luke at school, Clyde referred to encounters with Sontarans (in *The Last Sontaran*), Slitheen (in *Revenge of the Slitheen* and *The Lost Boy*) and Gorgons (in *Eye of the Gorgon*). Later on when discussing the alien abduction of children, Clyde compared this to Kudlak's operation in

With this serial, Sarah Jane began to emphasise that her name was ‘Sarah Jane’ and not just ‘Sarah’. Sarah Jane told Luke about how she was brought up by her Aunt Lavinia, first referred to in *The Time Warrior* and then appearing briefly in the 1981 one-off *K9 & Company: A Girl's Best Friend*. She also indicated for the first time that she never really knew her parents since they had died when she was a baby.

The narrative opened with discussion about Maria having moved to Washington at the end of *The Last Sontaran*, and also the fact that she would be returning for her mother's wedding (presumably to Ivan). Clyde also told Rani about how his father had



Top: Haresh Chandra (Ace Bhatti); Above 1: Aunt Lavinia; Above 2: Sarah Jane recalls her childhood fear; Above 3: Back at the Pharos Institute.

cast members only. Anjali's first day on set mainly focussed on the clown story starting with Episode 4 scenes including Mr Smith making the mass phone call and Sarah Jane scanning the meteorite fragment, followed by the gang setting out to investigate in Episode 3 and the offending alien material sealed in the Valkonite box in Episode 4. “It was a bit daunting at first because the team all knew each other,” Anjali told *Doctor Who Adventures* of her new role. “The guys were so lovely and I had a great laugh from day one.” Inserts for the other Block One story – Episodes 5 and 6 – were also recorded alongside this work, and at lunchtime a demonstration of Mr Smith's mechanisms was given by Paul Kelly of Any Effects.

The same day, pink revisions for both scripts were issued. In Episode 3, these covered Mr Cunningham addressing the class, Clyde talking to Luke after seeing Haresh in his office, and Rani talking to her father about Finn's disappearance. Episode 4's refinements included Gita bringing Rani a cup of tea, Sarah Jane's face off with Spellman, and the scene in the attic after Spellman's defeat.

Tuesday 15 April again saw a standard 8am to 7pm day scheduled for the attic set, with the regular cast this time focussing on scenes in Episode 4 which linked Spellman to the legendary Pied Piper and Sarah Jane realising that the children were heading for the circus museum. For some of the lining-up, Catherine Evans stood in for Elisabeth Sladen, while Gareth Jolly of Any Effects presented a further demonstration of Mr Smith's reveal from behind the brick wall.

Recording continued in the attic with Episode 5 the following morning – Wednesday 16. Following this came a studio move to the interior of 36 Bannerman Road (the new address for the Jacksons and the Chandras). Originally shot on location, the house interior had been reproduced



Opposite page top: Luke and his new friend Rani Chandra (Anjali Mohindra) decide that going to Spellman's Magical Museum of the Circus rather than Chessington World of Adventures was a bad idea.

Left: Spellman's clowns are definitely not the sort to raise a smile!

Below 1: One of the oldest items in the museum's bizarre collection – a painting of the Pied Piper...

Below 2: Ladies and gentlemen, the proprietor of the Museum, Mr Spellman! (Bradley Walsh)



in detail at Upper Boat. The scenes in Rani's – previously Maria's – bedroom for the clown tale were recorded, with Mina Anwar making her first appearance as Gita.

The familiar location of Clinton Road saw the BBC crew arrive for the first time since *The Stolen Earth* recorded on Tuesday 25 March. Thursday 17 April was the first day on the series for Ace Bhatti who posed for photographs with his new 'family'; also attending the photocall was Russ Abbot, the guest artist for Episodes 5 and 6. Established at the car park on Cliff Parade, the BBC crew began work on Bannerman Road for another year. Recording covered the revelation of who Rani's dad was in Episode 3, Rani entering Sarah Jane's house for the first time in Episode 4 (with staircase dressing including an edition of *The Ealing Echo* with the headline 'School Mystery Ends With Explosive Results') and then Gita bringing Sarah Jane some flowers as she was leaving. Meanwhile, a second unit recorded shots of a red balloon in the Chandras' garden as seen by Rani in Episode 4, and back at Upper Boat, Bradley Walsh joined Russ Abbot for costume and make-up tests. Also on this day, blue revisions were made to Episode 4's script covering Clyde bombarding Spellman with jokes.

Friday 18 April saw the team remain on Clinton Road for scenes of Sarah meeting Gita and of



The Day of the Clown

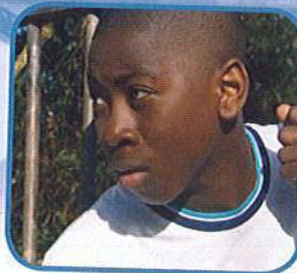
Right: Spellman shows Sarah Jane some of his macabre museum's marvels.

Below 1: The new girl on the street Rani. Her dad's the headmaster, you know!

Below 2: Tony goes in search of his football. But Odd Bob the clown is waiting for him in the woods...

Below 3: Sarah Jane offers her new neighbour, Gita, a welcoming cup o' tea and a slice of cake.

Below 4: This is not the sort of thing you want to see when you visit the toilet!



the removal men at the Chandras'. After this, the team moved inside for the kitchen scene as Luke thought about Maria, followed by the sequence in the lounge when Sarah Jane explained to Luke about why she feared clowns. The sequence of clowns seen on Sarah Jane's computer screen were, for the most part, BBC photographs; these included Charlie Cairoli – the famous clown of the Blackpool Tower Circus – as seen in his 1970s BBC series *Right Charlie*, an image promoting Radio 4's Christmas 2003 series *An Audience with Grimaldi* (about eighteenth-century English clown Joseph Grimaldi), Carmen Silvera as Clara the Clown from the 1966 *Doctor Who* serial *The Celestial Toymaker*, an image from *Billy Smart's Easter Circus* which ran on BBC1 in the 1970s, and a shot from *A Strange Birthday Party*, an episode of *Shoobox Zoo* screened in September 2004.

After the weekend, work resumed at Upper Boat on Monday 21. Recording began with Sarah Jane and Gita chatting in the Chandra's lounge for Episode 3, followed by scenes in the kitchen with Luke visiting Rani, the appearance of Odd Bob (with Bradley Walsh in full make-up keeping everyone laughing on set) and Gita making breakfast. Meanwhile, a lunchtime meeting was assembled following the Art Department's 'show and tell' of the Hall of Mirrors which they had crafted for the climax of the tale. Towards the end of the day, the crew moved to another set which represented Sarah Jane's childhood bedroom, and Jessica Mogridge played the young heroine in the 1950s flashbacks.

Phil Ford dropped in on recording on Tuesday 22 April when work began at the Vittac Building,

again featuring as the Pharos Institute as in *The Lost Boy*. Recording began in the lab and then moved out to reception. Bradley started off dressed as Spellman, and recording was scheduled to allow for his transformation off-camera before his shots as Odd Bob were taped. Rejoining the cast for this day's work was Floella Benjamin, reprising her role as Professor Rivers. Following this, the team returned to Upper Boat to record shots of Sarah Jane shattering mirrors at the museum in her attempts to reach Luke.

Cardiff High School received its first visit of the year from the *Sarah Jane* crew on Wednesday 23 April; suitably dressed as Park Vale, the establishment provided almost a hundred children and staff as extras. One of the supporting artist pupils was Molly Kabia who had been a member of Team TARDIS in the second series of *Totally Doctor Who* in 2007. Elisabeth Sladen was not needed for the day, and the first scene to be taped featured the special soft basketball, provided by Any Effects, striking Ace, with the game choreographed by Huw Lewis. After this came Clyde spotting Odd Bob outside the gates, and then the pre-credit scene on the playing field.

On Thursday 24 April, taping began in the alleyway behind Windmere Avenue off Lake Road West in Roath. This covered Odd Bob giving Clyde and Luke the slip. The team then relocated to Cardiff High School for the scenes with Steve Wallace on the football pitch, inside the boys' toilets, and within Hareesh's office.

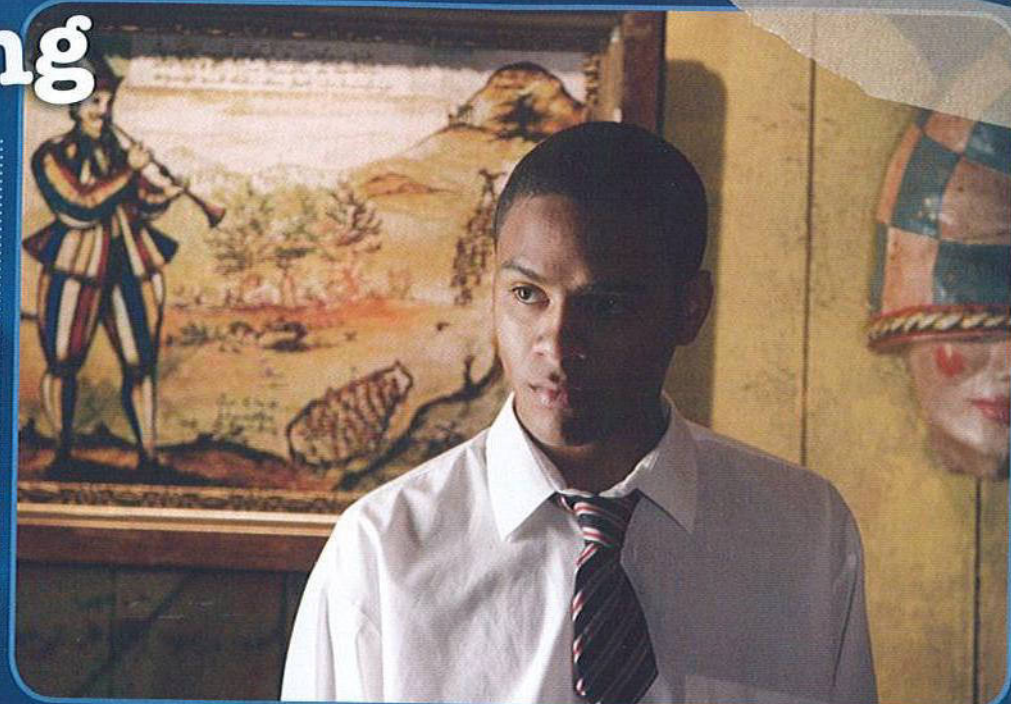
Editing

Minor trims were made to Part One, including Hareesh addressing the class and saying, "And let's get things straight from Day One," before continuing, "I expect every one of you on course for top marks! Not just in your examinations, in every piece of work you do. And any slackers among you will answer to me."

After Sarah Jane introduced herself to Gita, the new arrival continued, "This has been a nightmare, I can't tell you. We should have moved in last Friday but the removal company double-booked us. Can you believe it?" "No," replied Sarah Jane as she feigned interest. "What a way to run a business?" continued Gita, "So here we are, Monday morning, and I have to take care of everything all by myself. Still, what's the difference there then, eh?"

Walking home with Clyde and Luke, Rani originally told the boys of the clown, "I've been seeing it for days. It just keeps showing up. Always at a distance. Or, like today, in the window of the class. Not close-up. A clown dressed in red, blue and yellow." "Exactly what I saw," agreed Clyde. "But you haven't told anyone?" asked Luke, "I mean, if you've been seeing it all over the place for a week now..." In the closing scene, Rani commented to Clyde of Spellman, "I just never thought an alien would dress like such a geek!"

In Part Two, when Sarah Jane warned Rani about the distress beacon from a Cylethian scoutship, she originally commented of the rescue team, "You might be a hundred and fourteen by the time they get here – Cyletha is a very long way off – but it would come." When Rani gaped in amazement at Mr Smith, Clyde asked, "Do you know your mouth is open?" After Mr Smith asked about the connection between the Pied



residue, Sarah Jane exclaimed, "I knew it! But are we closer to identifying it?" "There are legends about the Jeggora-bax Cluster," continued Mr Smith, "Unsubstantiated stories from the few craft that have passed through it and survived."

After Sarah Jane had given Mr Smith his task, a sequence of her departing for the museum was dropped. Sarah Jane opened the front door to find a huge bouquet of flowers being carried by Gita, happily saying, "Hello, Sarah! Just a little thank you for yesterday. I'll just put them in some water." As Gita tried to bustle in, Sarah Jane said, "Gita, I really don't have time," and practically dragged the newcomer outside. "I do arrangements for all sorts of big functions," explained Gita, handing Sarah Jane her card. "That's my business – Bloomin' Lovely. That's what it's called. It is, an' all. Bloomin' marvellous. You

"there's nowhere like it on Earth – or anywhere else for that matter!" Sarah Jane arrived and confronted the ringmaster, saying, "I know what you are. You're an alien energy entity from the Jeggora-bax Cluster. You're the manifestation of a billion moments of fear across seven hundred years. And the scarefest is over, right now!"

The scene of Clyde and Rani getting into the museum originally had more dialogue about Maria and how she would not have stayed outside. "But she knew the score," said Clyde, "Look, aliens – they've got more tricks up their sleeve than Derren Brown." "Everything has got to be a joke with you, hasn't it?" remonstrated Rani, "Can't you just be serious?" "I've done Serious," said Clyde very seriously. "My dad walking out on me and my mum was Serious. I got on better with Funny." "I'm sorry," said Rani. "Yeah," said

happens to you all the time?" "You get used to it," assured Clyde, "Weird' happens." "Of course," reminded Luke, "not all aliens are bad." "Just like the ones that come here. It's like Earth's got this big sign in orbit – Invade Please!" joked Clyde. "Clyde, you know that's not true," smiled Sarah Jane. "There are lots of good, decent aliens." "But they do tend to stay at home watching TV," quipped Luke causing Rani to laugh. "She laughed," exclaimed the boy, "She likes my joke." "Hey let's not forget who saved your hide with their comedy club routine," said Clyde, "And Spellman was one tough audience." "Yeah," agreed Rani, "But you didn't actually make him laugh did you?" Clyde good naturedly took her joke at his expense as the others laughed.

Back out on Bannerman Road, when Gita said to Hareesh that Rani must have

"The Jeggora-bax Cluster is in the back end of nowhere." Mr Smith – cut dialogue

Piper and the missing children,

Clyde sarcastically retorted, "Yeah. Pied Piper kind of gives it away." "He's an alien supercomputer and you cheek him?" asked Rani. "Me and Mr Smith have got a sort of special relationship – since he kidnapped me and tried to destroy the planet," explained Clyde, "Oh, but he's cool now." "Actually Clyde," responded the Xylok, "the name Odd Bob is equally significant."

A short scene of Gita making breakfast before bringing a cup of tea up to Rani was dropped, while another minor trim was Rani's "He's leading them away – like the Pied Piper!" as the pupils of Park Vale walked away from the school. Back in the attic, Mr Smith originally added that the Zeta-Vordak System was "Largely unexplored. If I might speak in the modern idiom..." "If you must," agreed Sarah Jane. "The Jeggora-bax Cluster is in the back end of nowhere. In terms of cosmological reference." When the Xylok confirmed that he had analysed the energy



could do an article on me." "Perhaps," said Sarah Jane, hurriedly getting into her car and throwing the flowers in alongside her. "Some time. But not now." "We'll talk later. Yeah?" called Gita after her.

When the pupils arrived at the museum, Spellman originally welcomed them saying,

Clyde, shrugging it off. "Now you better not put my back out!"

Explaining how the children were between two worlds, Spellman added, "I don't really know where, or what it is. It just is." Some of Clyde's avalanche of jokes were cut, including, "Two snowmen standing in field – one says to the other, 'Funny I can smell carrots, too!'; 'Why did the vampire buy *The Sun*? He heard it had good circulation," and "So the new Head Teacher came up to me and said I'm going to chop off the bottom of your trousers and put it in the library – I thought, that's a turn-up for the books."

After Sarah Jane sealed the fragment away in the Halkonite steel box, she originally commented, "The Jeggora-bax energy entity is trapped back inside the meteor. That's the last we've seen of the Pied Piper. Except in fairy tales." "And stuff like this," asked Rani, "it

been in the library, she added, "I told you our daughter had more sense," before commenting to Sarah, "Men. Sarah – what can you tell them? Absolutely nothing!" After Clyde remarked to Hareesh that he would try applying his brains to something other than being funny, he added, "But don't worry. I won't be giving up comedy. Couldn't disappoint my fans." Ignoring the youth, Hareesh asked, "And what was this project, exactly?" "The history of the circus," piped up Luke. After Gita invited the gang to join the family for a meal, Rani said, "Dad's the most amazing cook. You'll love it, Clyde." "Yeah, I'm the most amazing eater. Result, eh, Mr Chandra?" quipped the pupil. "My life is complete," remarked Hareesh, with an unconvincing smile. "Sarah, we can talk about this article you want to write on me," said Gita as the group crossed the road.

Top: Clyde Langer – "He's done Serious" according to dialogue cut from the story.
Right: There's nowhere like Spellman's museum on Earth... or anywhere else!

Connections



When Hareesh Chandra reminded pupils that his classroom was not Stamford Bridge, he was referring to the home ground of Chelsea FC in London. Clyde compared Hareesh to Doctor Frankenstein, a similar reference to that used in *The Lost Boy*. Gita then likened her husband's behaviour at work to Captain Bligh, the supposedly authoritarian commander of *HMS Bounty* who was the victim of a mutiny in April 1789.

Luke commented on Sarah Jane's fear of clowns being called coulrophobia, and this condition being shared by American

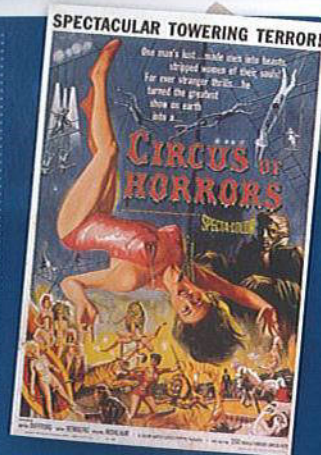
movie actor Johnny Depp (having read this in the British entertainment magazine *Heat* which had been launched in February 1999). Sarah Jane's later comments about clowns painted on the walls of children's hospital wards scaring the young patients had been reported in November 2007 when the findings of a project run by Dr Penny Curtis of the University of Sheffield and funded by the Economic and Social Research Council were published in *The Edge*.

Steve compared Odd Bob to Krusty the Clown, a regular character in Fox's animated sitcom *The Simpsons* since its launch in 1989. Clyde likened Spellman's Magical Museum of the Circus to the 1960 British horror film, *Circus of Horrors*. Spellman referred to the tradition of clowns with examples such as the Roman amphitheatre of the Coliseum from the first century AD, and cited the father of the modern circus, Philip Astley, who started the first such touring show in London in 1770.

The script specified that at the museum, Sarah Jane would see Freiherr Augustin

von Moersperg's watercolour of the Pied Piper from 1592; this was copied from the glass window of Marktkirche in Hamelin dating from around 1300. The Pied Piper legend – as related in the story – was based on events in the German town of Hamelin in June 1284. Odd Bob referred to Never-Never-Land, the fantasy location symbolising eternal childhood created by JM Barrie for this 1904 play *Peter Pan*.

Clyde described the gang as "the Fearless Alien Hunters. Defenders of Earth" which referenced the 1967 horror film *The Fearless Vampire Killers* and the animated television series *Defenders of the Earth* made in the mid-1980s. In deleted dialogue, he also compared aliens' powers to English magician Derren Brown.



Top 1: Odd Bob; Top 2: The poster for *Circus of Horrors*; Above 1: Aunt Lavina's clown; Above 2: Krusty from *The Simpsons*; Above 3: Derren Brown.

"It was hectic. All those clowns! But it looked amazing!"

Elisabeth Sladen

The end of the week saw recording from noon to 11pm on Clinton Road for both this story and the astrology tale spanning Episodes 5 and 6. The final scene on Bannerman Road was taped for Episode 4, along with the night-time sequence of Sarah Jane giving Rani the Vorgatt defence shield. Meanwhile at Upper Boat, Alan Ruscoe and Sean Palmer had been fitted with their clown attire and then rehearsed their movements under the supervision of Ailsa Berk.

While recording proceeded with Episodes 5 and 6 on Monday 28 April, the BBC team dressed the Paget Rooms on Victoria Road in Penarth as Spellman's Magical Museum of the Circus. Tuesday 29 then saw the crew recording at the venue, with Bradley dressed as Spellman for the day. The later scenes in Episode 3 with Sarah Jane meeting Spellman and entering the clown room were recorded, along with material of the journalist moving through the museum in Episode 4. In initial scenes, the clowns were

established as mannequins, with Alan, Sean and the supporting artists then taking over when the figures began to move. Taping continued at the Paget Rooms on Wednesday 30 as Sarah Jane entered the Hall of Mirrors, Spellman being defeated by comedy in the Clown Room (with Bradley first as Spellman, then as Odd Bob), and then other shots of Sarah Jane in the museum.

Thursday 1 May began with taping at the Paget Rooms for the shot of Odd Bob appearing in the lobby at the climax of Episode 3, and then the action sequence of the gang escaping from the museum at the start of Episode 4 with stunt arranger Abbi Collins supervising. The lobby scene was then taped with Bradley now dressed as Spellman, after which he changed into his Pied Piper outfit. Following this, the team relocated to Clinton Road for work on Episode 6.

'Bradley Walsh joins Sarah Jane' was the title of an article in *The Sun* on Friday 2 May in which the guest for the serial was announced, along with Russ Abbot. "Both are in roles rather more sinister than their usual TV appearances," commented Nikki Smith of the actors. Recording that day ran from 8.30am to 7.30pm, starting off on Station Road with Luke phoning Sarah Jane as he, Clyde and Rani watched the kids. Exterior shots of the museum were then taped outside the Paget Rooms, with Steve Grant doubling as Odd Bob. Sarah Jane locking the lobby doors from inside was recorded, followed by the completion of the escape at the start of Episode 4. The arrivals of Sarah Jane and Clyde and then Luke and Rani were taped, along with Clyde and Rani going round the back of the establishment in Episode 4 and the car escape from the same instalment. With work at the 'museum'



Sarah Jane Smith



Left: Sarah Jane goes on the attack with her sonic lipstick in the Magical Museum.

Below 1: An invitation to fun... or an invitation to be kidnapped by an evil alien energy, in scary clown form?

Below 2: The entrance to Spellman's Magical Museum of the Circus. Abandon all hope all ye who enter here!

Below 3: Having grabbed the red balloons, the children head towards the Museum...

Below 4: ... where Spellman is waiting for them!



completed, the crew moved to Penarth railway station to record the flashback of Odd Bob handing out tickets (originally set at a shopping centre) and also Clyde and Rani climbing in at the rear of the museum.

The bank holiday of Monday 5 May allowed the unit to make full use of Cardiff High School. Elisabeth Sladen was given the day off, while recording began in the school corridor with Clyde and Luke meeting Rani, and Clyde waiting outside the headmaster's office; Howell Jones doubled as Odd Bob for these sequences. Shots of pupils grabbing the balloons were recorded outside, followed by the classroom scene where Haresh was introduced, and also his dash through the corridors to the playground.

From this point on, Block One mainly concentrated on Episodes 5 and 6. Along with work for this story, some shots of the regulars

escaping from the museum by car were recorded on Albert Crescent in Penarth on Tuesday 13 May. A pick-up shot of Elisabeth Sladen on the attic set was taped for Episode 4 on Friday 16, and at Upper Boat on Monday 19 other inserts were taped of Maria's e-mail and Sarah Jane in the clown room, with a double standing in as Spellman.

The day after Part One debuted on CBBC (and Part Two of *The Last Sontaran* was shown on BBC One), the young cast members made a return visit to *Blue Peter*. The edition of Tuesday 7 October saw Anjali Mohindra, Tommy Knight and Daniel Anthony join the presenters to chat about the new series and take part in a quiz. 'Good colourful, scary fun,' was Mark Braxton's verdict when he nominated Part One as one of *Today's Choices* in the following week's *Radio Times*. 

THE DAY OF THE CLOWN

BY PHIL FORD

CAST: Elisabeth Sladen Sarah Jane Smith with Jem Brownlee Dave Finn [1], Aaron Shosanya Tony Warner [1], Bradley Walsh Odd Bob/Elijah Spellman/The Pied Piper, Tommy Knight Luke Smith, Yasmin Paige Voice of Maria Jackson [1], Daniel Anthony Clyde Langer,

Anjali Mohindra Rani Chandra, Huw Higginson Mr Cunningham [1], Elijah Baker Steve Wallace [1], Ace Bhatti Haresh Chandra, Mina Anwar Gita Chandra, Alan Ruscoe, Sean Palmer Clowns [1]; Alexander Armstrong Voice of Mr Smith [2], Floella Benjamin Professor Rivers [2], Jessica Mogridge Young Sarah Jane [2]

UNCREDITED: 4 children from Cardiff High School Footballers (inc Stu); Roger, Nathan Removal Men; John Williams Carter, Kwesi Idun, Mohamed Wagafo, Eric Tunes, Molly Kabia, Sophia Colasanto, Phavan Dosanj, Shaheen Jarfargholi, Ayesha Perry, Demisha Hembury, Jackson Hembury, 40 children from Cardiff High School School Kids; Mark Lewis, Richard Teachers; Howell Jones Double for Odd

Bob; Catherine Evans Double for Sarah Jane Smith; Leigh Jermin Football Coach; John Williams Carter; Mohamed Wagafo, Eric Tunes, Ashley Jones, Jack Roberts, Bill Mcleary, Phavan Dosanj, Shaheen Jarfargholi, Chris Semmens, Alex Ashburn, Jackson Hembury Football Kids; Steve Grant Newspaper Vendor; Aaron Rhodes, Karinna Firkins Passers by;

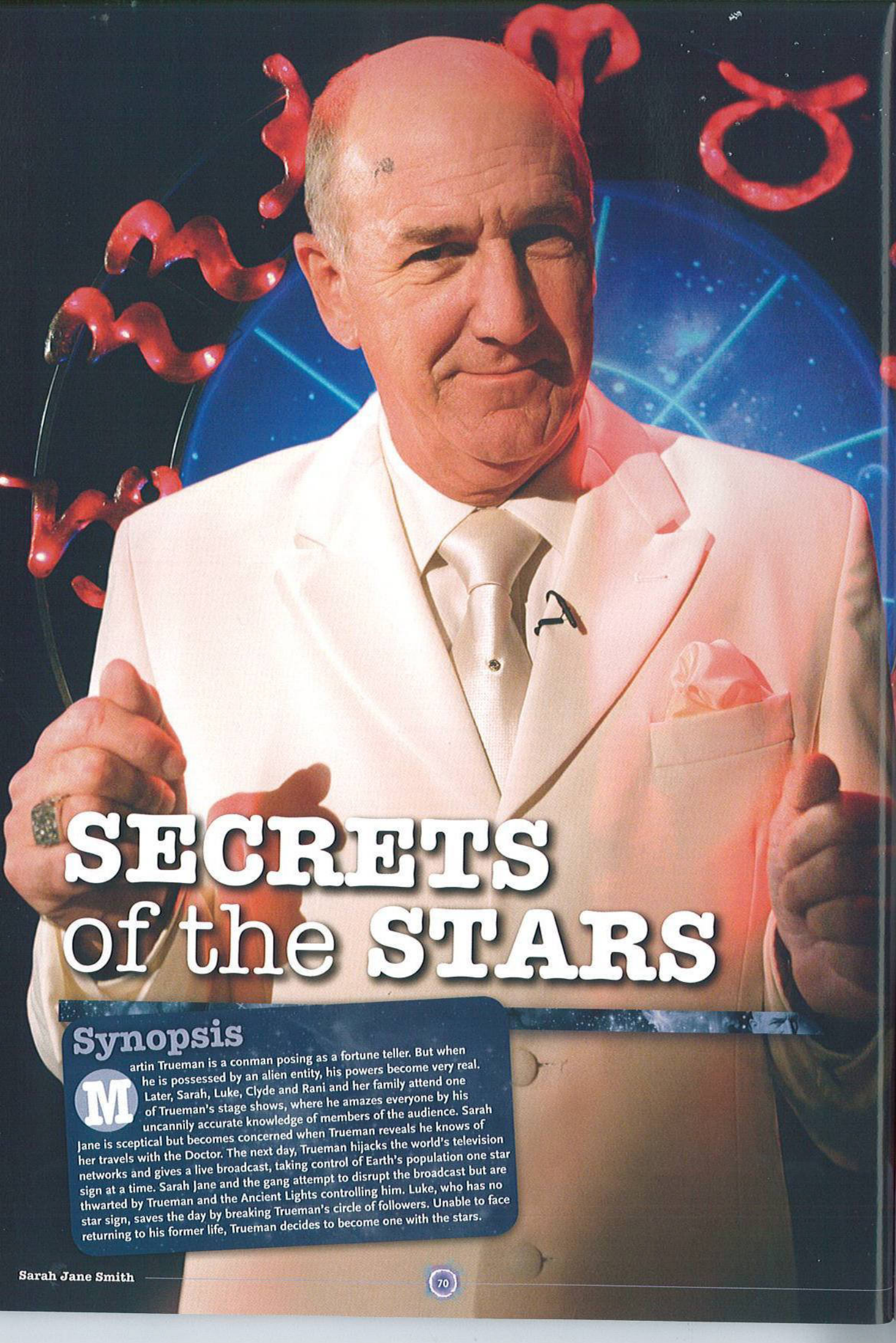
JJ Angel, Andy Jones, Peter Symonds, Claudio Laurini Clowns; Frances Receptionist; Richard, Dennis Lab Technicians; 40 Unknown School Kids; Steve Grant Double for Odd Bob; Sascha Hilder, Stephanie Hilder, Chloe Hilder, Claire Hilder, Stephen Keogh, David Bracken, Mike Bracken, Scott Woods, Matthew Wilkinson Crowd ADR.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
The Day of the Clown Part One	6 October 2008	5.15pm-5.40pm	27'55"	0.51M (1st)	
The Day of the Clown Part Two	13 October 2008	5.15pm-5.40pm	28'24"	0.44M (1st)	

BBC ONE REPEAT BROADCASTS

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
The Day of the Clown Part One	13 October 2008	4.35pm-5.00pm	27'55"	0.60M	82
The Day of the Clown Part Two	20 October 2008	4.35pm-5.00pm	28'24"	0.76M	81

A man with a serious expression, wearing a white suit and a light-colored tie, is the central figure. He is surrounded by several red, wavy tentacles that appear to be holding him. The background is a dark blue space with a glowing star chart or constellation lines.

SECRETS of the STARS

Synopsis

Martin Trueman is a conman posing as a fortune teller. But when he is possessed by an alien entity, his powers become very real. Later, Sarah, Luke, Clyde and Rani and her family attend one of Trueman's stage shows, where he amazes everyone by his uncannily accurate knowledge of members of the audience. Sarah Jane is sceptical but becomes concerned when Trueman reveals he knows of her travels with the Doctor. The next day, Trueman hijacks the world's television networks and gives a live broadcast, taking control of Earth's population one star sign at a time. Sarah Jane and the gang attempt to disrupt the broadcast but are thwarted by Trueman and the Ancient Lights controlling him. Luke, who has no star sign, saves the day by breaking Trueman's circle of followers. Unable to face returning to his former life, Trueman decides to become one with the stars.

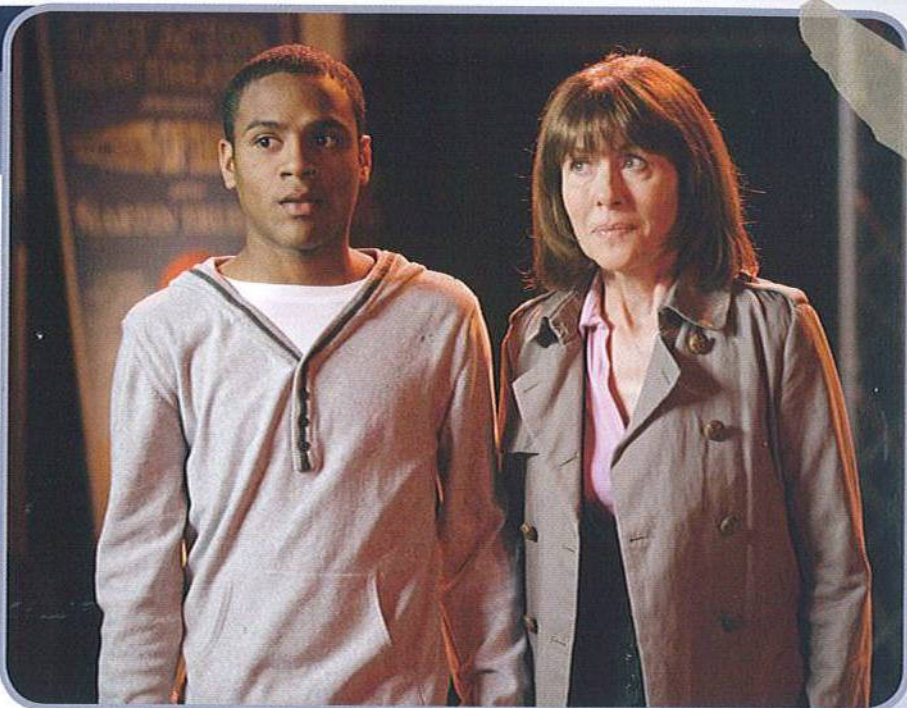
Radio Times

Mon 27 Oct 08 Part One: When an astrologer makes accurate predictions, Sarah Jane is suspicious.

Mon 03 Nov 08 Part Two: Clyde takes a big gamble.

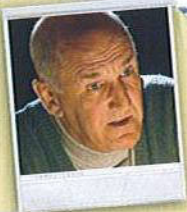
Secrets of the Stars – the first of Gareth Roberts' two contributions to the second series – was one of the ideas discussed at the outset of planning for the year. Gareth had wanted to do a story about astrology and horoscopes, and these would form part of a tale that would heavily feature the Chandras.

Shooting scripts for Episodes 5 and 6 were issued on Thursday 10 April, with the story forming part of Block One, directed by Michael Kerrigan. Recording began with a standard 8am to 7pm working day on Monday 14 at Upper Boat studios. Most of the recording was devoted to the clown storyline in Episodes 3 and 4, but also included insert shots of Mr Smith scanning Rani's jacket and the theatre on the



"I loved the notion of an aging failure who becomes king of the world!"

Gareth Roberts



attic set. The same day, pink revisions were made

to the scripts. In Episode 5, this covered the lobby scene prior to the show and the entry to the auditorium, while Episode 6 saw changes to Trueman selecting the first of his Chosen, Mr Smith commenting on the communications blackout, Luke and Rani in the switch room, and Trueman's dissolution.

Recording on Wednesday 16 at Upper Boat again focussed on the clown story, but included material for Episode 5 on the attic set of Luke investigating with Mr Smith, and then the gang being unable to raise Clyde on his mobile. The

Draft script



In the draft for the second episode, the Mandragora aura started to take over people including Professor Gordon and Suresh. Mr Smith knew of the Mandragora Helix's last incursion of Earth in 1492, and that it was in alignment every 500 years or so. In the attic, Sarah Jane and her friends spoke to the voice of Mandragora – the 'Great Star' – which saw Clyde as a threat because he was an unbeliever. Sarah Jane initially accepted 'the light' from Mandragora, but then fought it as she could see a choice of futures; one of these was a vision of her own corpse from a future episode (an image which would be revealed as a clone). In the climax at Lincoln Studios, Sarah Jane persuaded Trueman to reject Mandragora as the helix moved out of alignment; the astrologer passed events off as a hoax he had perpetrated, and was then to be protected by UNIT.

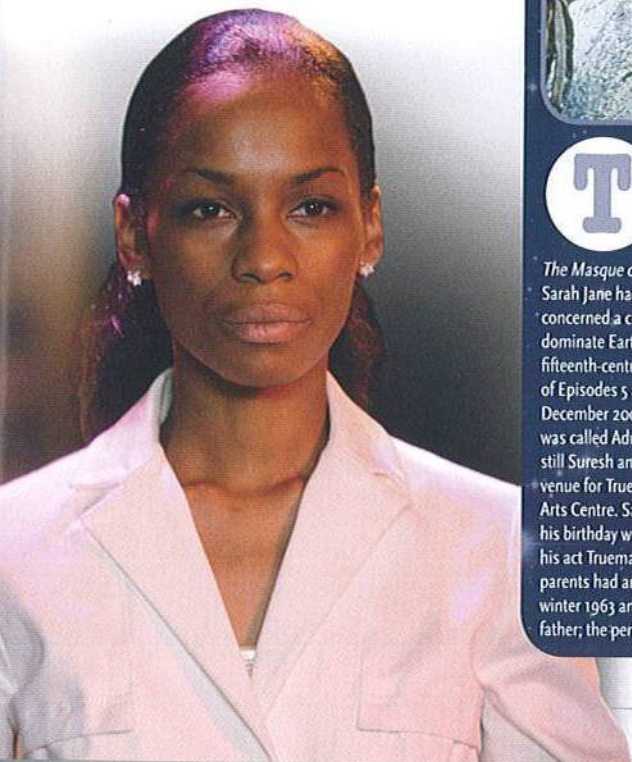
"We realised that too many links to the past were damaging the nature of the enemy," said Russell T Davies. "Mandragora had to change too much, and was too easily defeated, in order to fit this plot, and the Ancient Lights became much better as soon as they were allowed to do their own thing. But I still like to think that both entities might be distant cousins."

The story which became *Secrets of the Stars* originally began as a sequel to the 1976 *Doctor Who* adventure

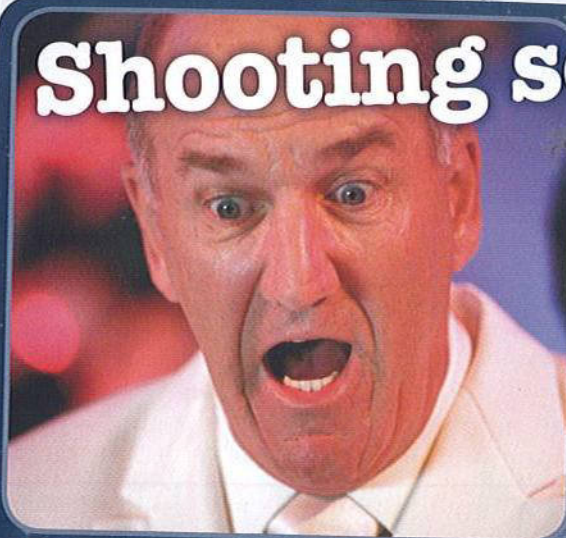
The Masque of Mandragora in which Sarah Jane had featured; the tale had concerned a cosmic force attempting to dominate Earth through an astrologer in fifteenth-century Italy. In the first draft of Episodes 5 and 6 – dated Tuesday 18 December 2007 – the character of Cheryl was called Adriana, Rani's parents were still Suresh and Sundra Rakhit, and the venue for Trueman's show was the Acton Arts Centre. Sarah Jane told Luke that his birthday was 28 August, and during his act Trueman told Suresh how his parents had arrived in Britain during winter 1963 and sensed the death of his father; the performer also indicated to

Sarah Jane that he knew about Mr Smith. Attempting to see Trueman after the show, Sarah Jane was almost run down by a car at the stage door. At home, Trueman seemed to inhabit a monastery cell where he spoke to a strange voice, and when Sarah Jane went to visit him, Rani found scorch marks in the garden. It was Luke, rather than Clyde, who fell under Trueman's influence. Trueman's broadcast was from the Lincoln Studio where he faced the sceptic, Professor Steven Gordon. Sarah Jane used special glasses to look at a halo around Trueman which she realised was 'Mandragora energy', and at the climax of the episode, Luke declared that this was the dawning of the age of Mandragora.

Left: Cheryl (Caryl Thomas); Above: The Masque of Mandragora.



Shooting script



In the script, Martin Trueman was described as being 'in late middle age, scruffy, unshaven, round shouldered. Life has disappointed him.' After being hit by the aura, the script indicated

how he was transformed: 'It's nothing tangible, but his manner is now straight-backed, magnetic, certain, Al Gore'; this description referred to the former US Vice President and environmental activist. Other characters included Cheryl Farley ('mid-20s, mousy and badly dressed'), her husband Stuart

Farley ('30 [...] a bit mousy himself') and Lisa Trotter ('early 20s, media type') who hosted *Paranormal Planet* on the Psychic Channel.

The chronology of the story was that it opened on Night X with the pre-credits material in Trueman's flat, and then jumped by two months to Day 1 – a Friday – on which Trueman performed his show at the theatre. Day 2 then opened on Saturday morning, the next day, which was defined as Luke's birthday as the story concluded.

Top 1: Martin Trueman (Russ Abbot)... Top 2: ... sees the light!

Jane and her friends alighting from her car and hatching a plan in the alleyway in Episode 6. A black cab was used to make the venue look more like London.

Thursday 1 May saw recording start in Penarth for the clown story before relocating to Clinton Road for Episode 6, focussing on shots of the 'chosen' in the streets, Rani running out of Sarah Jane's home, Gita and Linda wandering away, and George trying to call the police. Following this, work continued to focus again on Episodes 3 and 4.

Russ Abbot's first main day on *The Sarah Jane Adventures* was Tuesday 6 May which covered the stage elements of Trueman's act in Episode 5 and his television broadcast in Episode 6. With none of the regular cast required, the BBC worked inside the Parc & Dare Theatre on Station Road in Treorchy, previously seen in *Doctor Who* in the episodes *Daleks in Manhattan* and *Evolution of the Daleks*. Recording at this location continued the next day, with the rest of the stage act now featuring the regular cast and a large number of supporting artistes as the audience. The sequence of Clyde bringing Sarah Jane before Trueman in Episode 6 was also recorded. On the same day, yellow rewrites were issued for

"I wanted something about horoscopes and astrology in this story..." Gareth Roberts



following day, Russ Abbot – cast as Martin Trueman – joined the team for both costume and make-up tests at Upper Boat, and also photographs on location at Clinton Road where the crew was recording. Russ had first made his mark as a drummer and impersonator with the comedy music group the Black Abbots in the 1970s, and soon became a popular television comedian with his own sketch show on BBC1 in the 1980s. Meanwhile, blue revisions were made to the scripts as changes were made to the discussions of a plant in Trueman's audience in Episode 5 and the aftermath in the theatre during Episode 6.

Work continued mainly on Episodes 3 and 4 with an establishing shot of Bannerman Road for Episode 5 being recorded on Friday 18 April at Clinton Road. The astrology serial then came to the fore on Friday 25 April when recording on Clinton Road ran from noon to 11pm. Along with work for the other story in Block One, sequences were taped of Rani joining Sarah Jane as they set off to visit Trueman and the gang departing to cut the power to the theatre, as well as a night-time establishing shot of Bannerman Road for the end of Episode 6.

The venue of the East Acton New Theatre was actually the New Theatre at Park Place in Cardiff, used by the BBC team on Monday 28 April; this

had previously been seen in the 2005 *Doctor Who* episode *The Unquiet Dead*. Scenes for Episode 5 included Sarah Jane having scanned Trueman, and also Luke, Clyde and Rani heading for the theatre and meeting their parents in the lobby. For Episode 6, material of Luke and Rani going backstage was taped. The crew then relocated to Crockherbtown Lane off Park Place, seen in the *Torchwood* episode *Dead Man Walking* and the *Doctor Who* story *Partners in Crime*; this time it was used as the location for Sarah

Episode 6; changes covered the circle forming outside the theatre, the expansion of material with Luke and Rani in the lighting room, Linda's recovery, and a further extension to the closing scenes of the programme. The climax of Episode 6 with Trueman's defeat on stage was then recorded at the theatre on Thursday 8 May.

The BBC returned to Cardiff's New Theatre on Monday 12 May, recording the scene in Trueman's dressing room indoors before moving outside for the Chosen linking hands in





• Opposite page middle: Sarah Jane and Luke settle down in the theatre to watch the Trueman show.

• Opposite page bottom: Rani (an Aries) seems to be enjoying the show, though Clyde (a Gemini) is less than thrilled to be there.

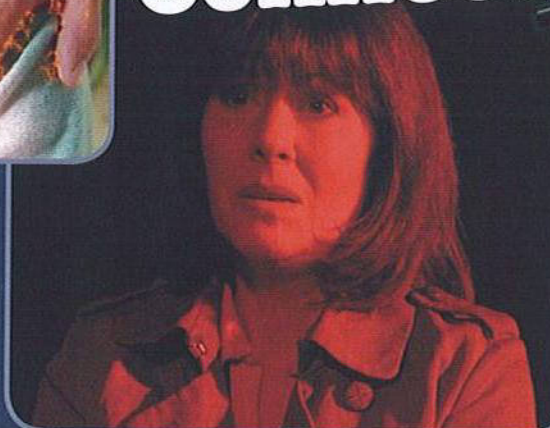
• Top: Trueman broadcasts to the world – and Paranormal Planet gets its biggest ever audience!

• Below 1: Lisa Trotter, presenter of Paranormal Planet on the Psychic Channel.

• Below 2: Martin Trueman's touch channels the power of the Ancient Lights!



Connections



Episode 6, the arrival of Luke, Clyde and Rani in Episode 5 and the TV interview with Cheryl for Episode 6. Recording had to be scheduled carefully around school examinations which Tommy Knight had to sit that morning. While recording continued, Trueman's speech at the climax of Episode 5 was redrafted in yellow rewrites.

Tommy had more exams to sit on Tuesday 13, when recording took place at premises owned by the Fostering and Adoption Resource Centre on Albert Crescent in

Penarth. This covered the scenes at Trueman's flat for Sarah Jane and Rani's visit in Episode 5, with Catherine Evans doubling for Elisabeth Sladen in some shots. The same venue was used for recording from 12.30pm to 11.30pm on Wednesday 14, a day on which Tommy was not needed and was able to spend sitting exams at Upper Boat; of the regular cast, only Daniel Anthony was required. The first sequence recorded was an exterior of Trueman and Cheryl finding Clyde, followed by the scenes in Trueman's living room and then the pre-credits sequence set at night-time plus suitable plate shots for the arrival of the Ancient Lights. By now, green rewrites for Episode 6 had been issued, mainly to extend scenes that included Gita falling under Trueman's spell, Sarah Jane reassuring the possessed Clyde in the attic, Rani worrying about her mother, Luke and Rani in the lighting room, the closing scene with the Chandras and also the final sequence in the attic.

Sarah Jane's birth sign was defined as Taurus (19 April to 20 May), and – as in *The Day of the Clown* – she insisted on the full version of her name. Trueman sensed that Sarah Jane had travelled far and wide with a very special man who suddenly left her; a nameless man known only as the Doctor. She also commented to Clyde that she knew what it was like to be taken over, referring to how she was subjected to hypnotism or mentally dominated in *The Time Warrior*, *Planet of the Spiders* (1974), *Terror of the Zygons* (1975), *The Masque of Mandragora* and *The Hand of Fear* (1976) amongst others.

Rani was an Aries (20 March to 19 April). Clyde was born on 5 June (and a Gemini), while Gita and Haresh were Gemini and Taurus respectively. Clyde referred to Luke almost bringing the moon crashing down to Earth from *Lost Boy*. He also spoke on the phone to Finney, seen in *The Day of the Clown*, and was to be reading the *Ealing Echo* in the closing scene.

Amongst the zodiacs shown to Luke by Mr Smith was that of Draconia, a planet visited by the Doctor in the 1973 serial *Frontier in Space*. The American news reporter seen in Part Two was Trinity Wells of AMNN, previously seen in *Revenge of the Slitheen* and now

given a specific name in the wake of the 2008 episodes of *Doctor Who*, *Turn Left* and *The Stolen Earth*.

The poster of Trueman advertising his show was described as having him staring straight out 'a la Paul McKenna', referring to the famed hypnotist. Clyde referred to watching the *Hollyoaks* omnibus on Sunday afternoon, a series already mentioned in *Invasion of the Bane*. In deleted material, Haresh commented on the significance of covers of Kate Bush albums; the English singer-songwriter had issued albums such as *Aerial* in 2005, the cover of which appeared to be a mountain range but was actually the waveform of birdsong. Clyde compared the new age music at the show to that of the English singer-songwriter Dido. Later on, his bluff to gain entry to the theatre saw him refer to a number of celestial sounding chocolates: Mars Inc's Mars Bar, the same company's Milky Way, Nestlé's Aero, and Galaxy, again made by Mars.



Above 1: Sarah Jane is disturbed by Trueman's stage show; Above 2: Sarah possessed in *Planet of the Spiders*; Above 3: *The Hand of Fear*.

Right: Luke realises that the power to break the inner circle and stop Trueman's plan is in his hands...

Opposite page top 1: Clyde becomes one of the first to be controlled by Trueman.

Opposite page top 2: Clyde invokes the power of a number of tasty choccy bars to gain access to Trueman's inner circle.

Opposite page top 3: Luke, for once, is delighted that he's different.

Opposite page bottom: Martin Trueman's ultimate destiny is among the stars...

Editing



In Part One, a trim to the pre-credits removed Trueman admitting to Cheryl, "The whole astrology thing, it's one great big racket." "You're joking Martin," said his client. "There's power in the stars, you always say." "No," admitted the astrologer, "I just tell people what they want to hear, and they keep coming back."

In the lobby, Luke told Hareesh, "I'm going to do my homework on Sunday between two and six pm." "Same for me, Mr Chandra," assured Clyde. "The minute that *Hollyoaks* omnibus is over, I'll be glued to my desk." Another cut to this scene saw Gita saying, "It should be a giggle," and asking Sarah Jane, "What sign are you again?" "Taurus," answered Sarah Jane. "Strong, intelligent, good sense of humour," noted Rani. "Hareesh is Taurus, like you Sarah," commented Gita, "I'm a Gemini." "Same as Clyde," observed her daughter. "You're really into this stuff aren't you?" exclaimed Clyde. "And what are you darling?" Gita asked Luke. "I don't have a star sign," explained Luke. "Come on," said Gita, "Everyone's got a star sign." "He means he doesn't believe in it," added Sarah Jane, hastily.

In the auditorium, Luke continued reading from Trueman's flyer: "These performances are a chance for me to share my insights." "Does it say how long this lasts?" asked Clyde, "Is there an interval? I need an escape plan." "I hope you don't take this man Trueman too seriously, Luke," advised Hareesh. "Unlike certain people, who have let themselves get carried away." "Oh hush," retorted Gita, "One of the girls at work went to his show last week. Apparently it's really spookily accurate. He knows all about you. Things you've never told anybody." "You used to think there was a mystic significance in the front covers of Kate Bush albums," observed her husband. As the show began, Cheryl's opening announcement informed the audience that mankind had sought "For the power to realise his destiny." As the music started, Clyde groaned, "Oh no, is that Dido? Help." "Shut up," said Rani. Part of Trueman's walk through the audience was trimmed; originally he said to Clyde, "Yo, keep it real! Wicked!" As Clyde involuntarily stood up, Trueman announced,

"There we are. A little demonstration of the power of the stars. Let's have another one..." Also when Trueman said that he had had birth charts printed up, these were "using my own computer program." When Rani commented that Diane Cope looked like a genuine audience member, Clyde responded, "Well he's not going to plant somebody who doesn't." "Right, I know what you're thinking," continued Trueman, "Diane's my oldest mate. I'm a fraud!"

After Trueman agreed to do Lisa's TV show at short notice, she replied, "Great! You star! We could do it right here. I'll check with the theatre management." Later, talking to Cheryl in the attic, Trueman originally commented of Sarah Jane, "She has travelled out there among the stars." "How?" exclaimed Cheryl, "That's

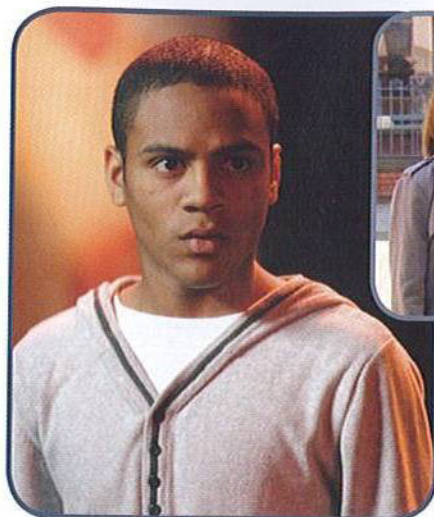
friends Clyde." "Sorry," replied Clyde, "No vacancies in my peer group."

When Mr Smith tuned to *Paranormal Planet*, Rani commented, "My mum watches this sometimes. It's on cable." Over at the Chandra household when the channel flicked to Trueman's broadcast, Gita originally called out to Hareesh from the kitchen, "Have you seen the casserole dish?" The episode originally closed with a longer speech from Trueman: "Ladies and gentlemen, don't be scared. The world is going to change. Very soon. And things won't ever be the same. But it's a change for the better! All your worries, big or small - gone forever. It's going to be a very happy world, and you're going to be very happy people. What more can I say?"

In Part Two, a brief exchange where Sarah Jane, Luke and Rani checked they were okay after Clyde brought plaster falling from the roof was trimmed. The start of one of the street scenes was cut to remove Hareesh asking "What the hell is going on?" and Rani calling, "Mum, come back" before Linda fell under Trueman's spell. After the possession of Trinity Wells, Mr Smith's screen went blank. "What happened?" asked Luke. "There is now a total communications blackout," explained the Xylok. "I can only surmise that Trueman has used his power to block any attempt by the authorities to move against him." "Let's stop the transmission," exclaimed Luke as the group departed for the theatre by car.

Some of the climax was resequenced with respect to Trueman's comments, while a short scene of Luke in the fuse room exclaiming, "I've done it!" and then wondering, "But how did I do it?" was dropped. In the closing scene at the Chandra house, Hareesh told his wife, "You terrified Rani! You terrified me," telling his daughter, "She went to the theatre. I tried to get help, but everyone seemed to have gone crazy. By the time I got back it was all over."

Above 1: Trueman's stage show amazes his audience...; Above 2: ... which includes Gita and Hareesh; Above 3: Gita, a Gemini, is summoned by Trueman.

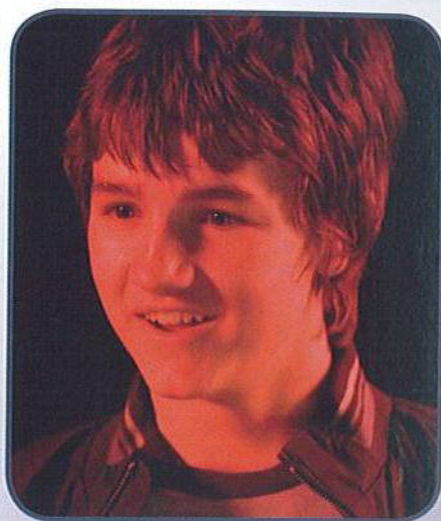


Thursday 15 saw recording from 10.30am to 9.30pm back at the Parc & Dare Theatre with the extended sequences of Luke and Rani back stage, on the fly gantry and in the fuse room, with Catherine Evans playing Sarah Jane in distance shots during the day. Tommy was then released to sit two more exams while Trueman's broadcast for Episode 6 was recorded, and a second camera taped 'replication shots' of



had previously been seen in the 2006 episode *Army of Ghosts*. Recording again was carefully fitted around Tommy's examinations.

After the weekend, the regular cast assembled on the attic set on Monday 19 to record the scenes with the news broadcasts and Clyde breaking free of the Ancient Lights. Following pick-up shots for the clown story, the team moved to the Chandras' lounge for the extended scene of Gita becoming one of the Chosen; meanwhile, the regular cast attended a readthrough for Block Two. Recording at Upper Boat continued on Tuesday 20 with the news reports on television at the Chandras' and the extended scenes in the attic covering the communications blackout and the very end of the story.



Michael Kerrigan performed some pick-up shots during Block Three at the end of Friday 27 June at Upper Boat; these included a cutaway of a poster of Trueman, and also a shot of Trueman working at his desk, with the character played by Rori Taylor.

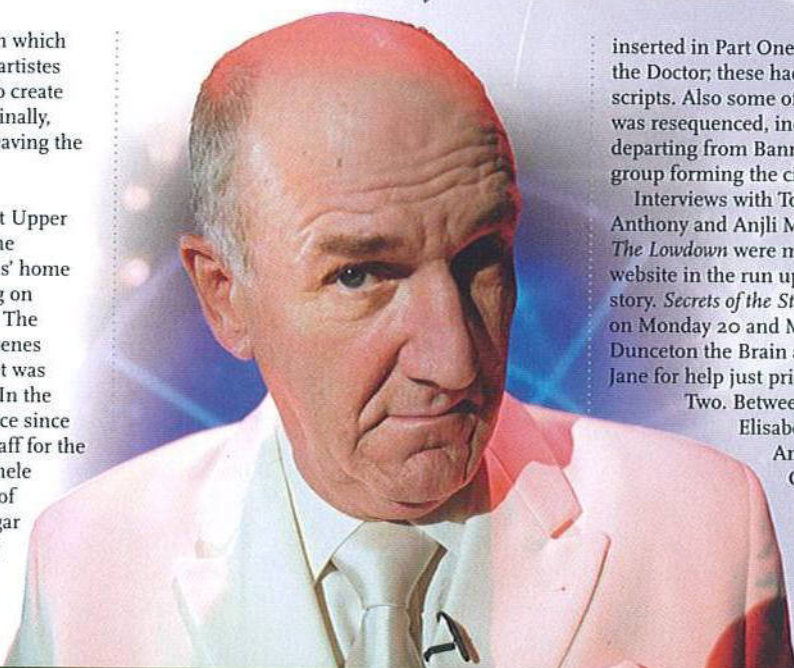
In editing, flashbacks showing the Doctor and Sarah Jane meeting again in *School Reunion* and then saying farewell in *Journey's End* were

"I felt so sorry for Martin Trueman. He was so deluded, but so sad." Elisabeth Sladen



the audience, in which 20 supporting artistes were recorded in different positions to create the illusion of a packed auditorium. Finally, news footage of the theatre workers leaving the building was taped.

Friday 16 May was spent at Upper Boat, starting off with the material in the Chandras' home with Trueman appearing on all the television channels. The team then moved to the attic set for scenes for the whole story. Also present on set was a team from *Doctor Who Confidential*. In the meantime, taping had been taking place since 9am at the BBC News studio in Llandaff for the news bulletins seen in Episode 6. Lachele Carl reprised her role as Trinity Wells of AMNN, while English newsreader Sagar Arya had featured in the 2005 episode *The Christmas Invasion* and Anthony Debeck of the French channel RNF7 (scripted as a German newsreader)



inserted in Part One when Trueman spoke of the Doctor; these had not been indicated in the scripts. Also some of the action in Part Two was resequenced, including Sarah Jane's group departing from Bannerman Road and Linda's group forming the circle around the theatre.

Interviews with Tommy Knight, Daniel Anthony and Anjali Mohindra recorded for *The Lowdown* were made available on the BBC website in the run up to transmission of the story. *Secrets of the Stars* debuted on CBBC on Monday 20 and Monday 27 October, with Dunceton the Brain and Holly phoning Sarah Jane for help just prior to the broadcast of Part Two.

Between the two screenings, Elisabeth, Tommy, Daniel and Anjali joined presenters Caroline Flack, Sam Nixon and Mark Rhodes on BBC's Two's *TMI* on Saturday 25 October, chatting about their series and playing the acting game *Moods*.

SECRETS OF THE STARS

BY GARETH ROBERTS

CAST: Elisabeth Sladen Sarah Jane Smith with Russ Abbott Martin Trueman, Caryl Thomas Cheryl Faylor, Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Ace Bhatti Harish Chandra, Mina Anwar Gita Chandra, Ed

Hughes Stuart Farley, Nicky Ladanowski Lisa Trotter [1], Alexander Armstrong Voice of Mr Smith, Joanna Bending Linda [2], Nicholas Osmond George [2], Sagar Arya British Newsreader [2], Anthony Debeck French Newsreader [2], Lachele Carl Trinity Wells [2].

UNCREDITED: Leyla Dorsan Roberts, David Davies, Claire Davies, Kelly Rogers, Rebecca Graven Audience (Outside Theatre); Denise Giles, Ben Ashley, Rhana Davies, David Ulett, Howard Jones, 95 Unknown Audience; Ayse Dorsan, Natalie Luben, Jean Bird, Lucy Bird, Amanda Roberts, Jordan Luben, Emmanuel Pokassaniam, Doroste Kowetgam, Lyndon Samuel, Garrick Legge, Victoria Lyons, Lee Davies, Bianca Roper, Chris Mountfield, Jessica Hutchinson,

Jade Lewis, Bethan Roberts, Stephen Howells, Emily Rees Audience (inc Rebecca, Nadine, Diane Cope) Bar Person; Yasmin Bird Usher, Unknown Worker; Catherine Evans Double for Sarah Jane Smith; Brian Bowen Producer; Tim Driscoll Camera Man; Callan Wyn Evans Jorg; Denise Giles, Ben Ashley, Rhana Davies, David Ulett, Howard Jones

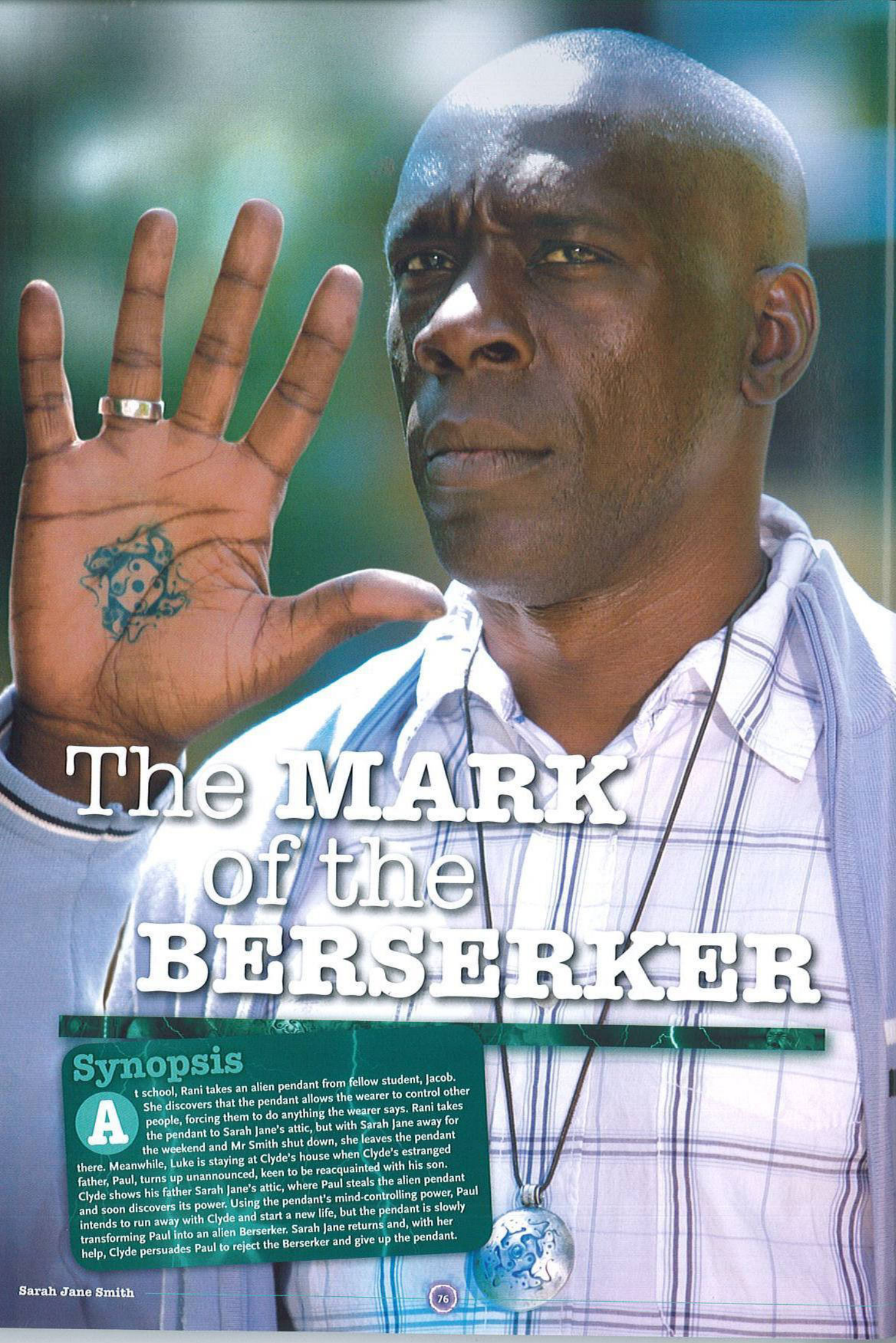
Inner Circle Followers: 20 Unknown Workers; 20 Unknown Converts Rori Taylor Double for Martin Trueman; Mariam Nundy, Isabella Besong, Reuben Riley, Adele Orchard, David Stock Unknown; Sascha Hilder, Stephanie Hilder, Chloe Hilder, Claire Hilder, Stephen Keogh, David Bracken, Mike Bracken, Scott Woods, Matthew Wilkinson Crowd ADR.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Secrets of the Stars</i> Part One	20 October 2008	5.15pm-5.40pm	28'17"	0.52M (1st)	
<i>Secrets of the Stars</i> Part Two	27 October 2008	5.15pm-5.40pm	28'02"	0.51M (1st)	

BBC ONE REPEAT BROADCASTS

<i>Secrets of the Stars</i> Part One	27 October 2008	4.35pm-5.00pm	28'17"	0.86M	83
<i>Secrets of the Stars</i> Part Two	3 November 2008	4.35pm-5.00pm	28'02"	0.70M	86



The MARK of the BERSERKER

Synopsis

At school, Rani takes an alien pendant from fellow student, Jacob. She discovers that the pendant allows the wearer to control other people, forcing them to do anything the wearer says. Rani takes the pendant to Sarah Jane's attic, but with Sarah Jane away for the weekend and Mr Smith shut down, she leaves the pendant there. Meanwhile, Luke is staying at Clyde's house when Clyde's estranged father, Paul, turns up unannounced, keen to be reacquainted with his son. Clyde shows his father Sarah Jane's attic, where Paul steals the alien pendant and soon discovers its power. Using the pendant's mind-controlling power, Paul intends to run away with Clyde and start a new life, but the pendant is slowly transforming Paul into an alien Berserker. Sarah Jane returns and, with her help, Clyde persuades Paul to reject the Berserker and give up the pendant.

Radio Times

Mon 10 Nov 08 Part One: An alien pendant is stolen.
Mon 17 Nov 08 Part Two: Clyde's mum helps search for her husband.



The fourth story of the second season was crafted by a new writer for the show, Joseph Lidster, who had written stories for Big Finish's range of *Doctor Who* audio adventures since 2002. Following this, he had undertaken various pieces of work in association with the *Doctor Who* television series since 2007, as well as writing the 2008 episode *A Day in the Death* for *Torchwood* plus the series' Radio 4 adventure *Lost Souls*. Joseph was called to a meeting with Nikki Smith and Phil Ford and given an idea; it had been decided to focus a storyline on Clyde meeting his estranged father who had been referred to since *Revenge of the Sliitheen*. Russell T Davies wanted the narrative to take the form of a 'road trip' featuring the pair, and also have very little

Jee Esien and Gary Beadle as Clyde's parents, Carla and Paul; Jocelyn was best known for her comedy work in BBC sketch shows such as *3 Non Blondes* and her own *Little Miss Jocelyn*, while Gary Beadle had featured in *Making Out*, *The Comic Strip Presents...*, *Operation Good Guys* and had played Paul Trueman in *EastEnders* until 2004.

The shooting scripts for Episodes 7 and 8 were issued on Tuesday 13 May. Following the readthrough on Monday 19 May, a number of minor changes were made throughout the scripts of both instalments in the form of pink rewrites.

Recording on Block Two began on Wednesday 21 May. The standard recording day ran from 8am to 7pm, and began at Upper Boat for material on the Berserker storyline. Elisabeth Sladen was not required on this day – and would not be needed for this story until a whole week's time. Scenes recorded included those in the Chandras' living room with Rani and her dad (for which the former was given an elaborate palm pattern by make-up to demonstrate the effect of the pendant). Following this, the crew moved sound stages to the attic set to record Rani leaving the pendant in Episode 7, and then Luke and Rani trying to contact Sarah Jane in Episode 8 before forming a plan. With this work complete, the crew then headed out on location to record material for the Sontaran episodes.

Next day saw the team back at Clinton Road for scenes outside the Chandras' home, including Rani phoning Luke, her conversation with Jacob, and some shots of Hareesh doing press-ups in Sarah Jane's driveway (with one take remaining unused after Tommy Knight cannoned into Anjali Mohindra, sending her flying over her screen father); material for the Sontaran episodes was also recorded at the same time.

With Friday 23 spent on the Sontaran serial (with Elisabeth Sladen in attendance), work did

"The story they wanted was 'Clyde's dad returns and they go on a road trip!'"

Joseph Lidster



featuring Sarah Jane to allow Elisabeth Sladen a break in production, as with the previous year's *Whatever Happened to Sarah Jane?*

The script, one of the last developed for the new series, would also briefly feature Maria Jackson and her father Alan. As such it was to be recorded with Episodes 1 and 2 – the Sontaran story – as part of Block Two with director Joss Agnew, when Yasmin Paige would be available. The two main guests for the story were Jocelyn

Shooting script



As Carla waited for Clyde in her car at the marina, the script indicated that she should be listening to the remix of Ryan Tedder's 2006 song *Apologize*, as released by American rapper Timbaland in 2007. Although *Grace Kelly* appeared on the finished show, *Born to be Wild* was replaced by *See the World* by the English indie rock group, The Kooks, from their 2006 album *Inside In/Inside Out*.

Chronologically, the flashback elements were set on Morning X which saw young Clyde in the Hounslow park in 1997, while Day X covered Paul and Carla kissing. The main narrative then began on Afternoon 1 – a Friday – with school detention and the 'sleep-over'. Most of the story then took place on Day 2 – a Saturday – with the arrival of Paul Langer after breakfast, Sarah Jane at the hospital at 12:02, and the climax in the afternoon with the final scenes on Night 2.

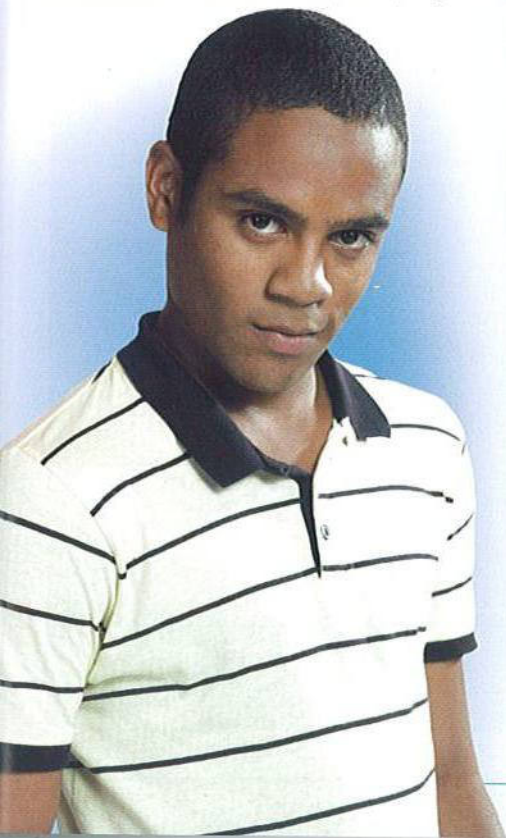
In the stage directions, Carla Langer was described as 'early 30s, loud clothes' while Paul was '30s, scruffy but trendy, colours to contrast with the tones of the Langers' house.' At Park Vale, Jacob West was '14, shy' and Steve Wallace – featured in Episode 3 – was '15, cocky'. In Episode 8, salesman Trevor Carter was 'smart, early 20s' while the 1940 Berserker was described as 'a monster [...] Covered in glowing veins. Pointy teeth. Mad eyes. Deranged. Horrific.'

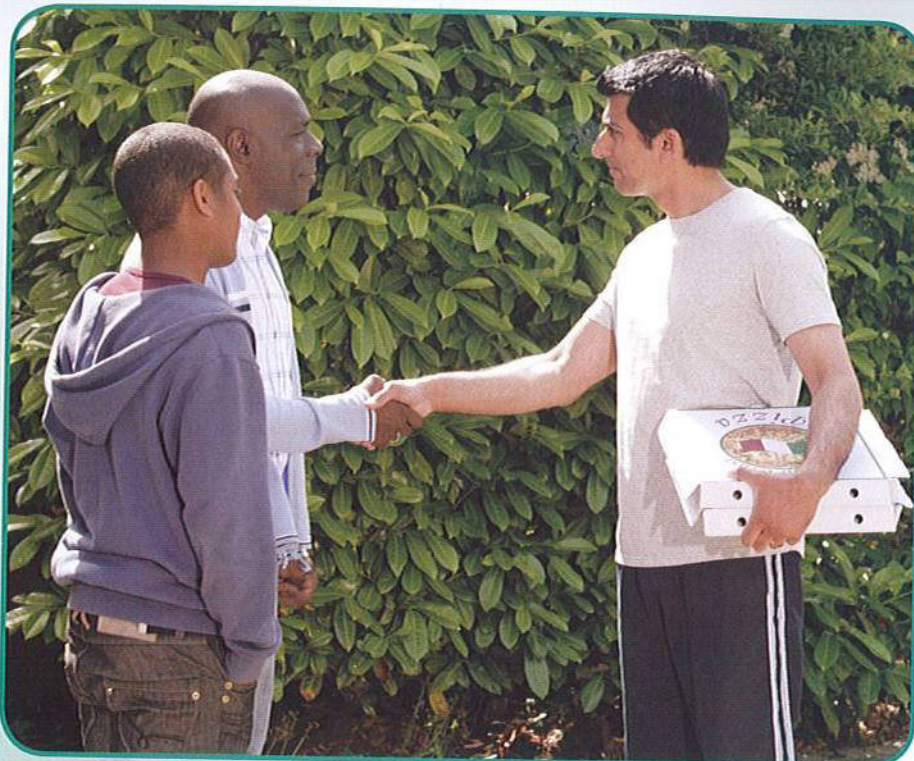
The script specified various pieces of music that should be used throughout the story. On Saturday morning in Episode 7, various

characters would listen to the radio and hear the chart-topping *Grace Kelly* by the singer-songwriter Mika, released in January 2007. For the sequence of Paul and Clyde driving in the stolen sports car in Episode 8, the script suggested the 1968 chart hit *Born to be Wild* by the Canadian rock band Steppenwolf.



Top: The Berserker's pendant; Above 1: Baby Clyde and his adoring parents; Above 2: Clyde's mum, Carla; Above 2: Jacob; Above 3: Paul in control!





not resume on the Berserker tale until Monday 26 May, where the Bank Holiday offered ideal conditions for the use of Cardiff High School, appearing again as Park Vale. Poor weather forced a change of plan for the crew, so the day's recording began indoors for the pre-credit sequence of the detention classroom and adjoining corridor, plus the scene of Jacob attempting to wash the mark from his hand. After the weather had improved, establishing shots of Park Vale were taped, along with Rani and Luke searching where Jacob had discovered the pendant. The same day, blue revisions were made to Episode 7 with minor changes to Paul speaking German, and Luke reassuring Carla about Clyde being with her ex-husband.

Tuesday 27 saw the team back at Cardiff High School from 8.30am to 7.30pm, starting with the sequences in the boys' toilets which required Perry Millward, playing Jacob, to wear prosthetics to demonstrate the effect of the pendant on him; these were applied by Lauge Voigt of Millennium FX, while Gavin Mahoney supervised Perry's use of the special contact lenses which he had to wear. With the transformation shots completed, Perry had the make-up removed while material with Anjali as Rani was taped; following this, the remaining

"The return of Clyde's dad to the family home isn't exactly welcomed..." Joseph Lidster



Connections



At the end of Part Two, Sarah Jane explained to Clyde how her parents died when she was a baby – as indicated in *The Day of the Clown* – and that she would do anything to have seen them – setting up the events seen in the next story, *The Temptation of Sarah Jane Smith*. The script specified that in the closing scene, Sarah Jane looked at a picture of her mum and dad – Barbara and Eddie – taken in 1951. Meanwhile, Rani claimed that Luke could upgrade Carla's SatNav from what he learnt in science club; Luke had attended this in *Revenge of the Slitheen*. Back in *Revenge of the Slitheen*, Clyde Langer had mentioned that he didn't know where his father was and used to live in Hounslow. His mum was now named as Carla (born Carla Banks) and his dad as Paul; Paul had walked out five years earlier and now lived in Germany with Carla's sister,

Mel (the Aunt Melba mentioned in *Warriors of Kudlak*). Clyde gave his age as 15 and lived with Carla at 3 Millview Avenue.

Talking to his dad, Clyde recalled seeing Slitheen (*Revenge of the Slitheen* and *The Lost Boy*) and Sontarans (*The Last Sontaran*); in a deleted exchange he also mentioned Maria. Originally when Paul entered Sarah Jane's attic, he was to pick up 'the Sontaran gas canister (from 2.2)'. When discussing aliens, he mentioned the Daleks, who had invaded Earth in the *Doctor Who* story *The Stolen Earth/Journey's End*.

Maria and Alan Jackson reappeared in Episode 8, now based in Washington DC. The opening scene at their apartment noted that the audience would see 'the photo of Maria, Sarah Jane, Clyde and Luke at the skateboard park (from *Whatever Happened to Sarah Jane?*)'. Maria commented to Rani that Luke had told her about her.

Sarah Jane was visiting Tarminster – a place of the same name had been mentioned in the 1971 *Doctor Who* serial *Terror of the Autons*. Haresh Chandra remained proud of his cooking as established in *The Day of the Clown*. The pre-credit sequence featured both teacher Mr Cunningham and pupil



Steve Wallace created by Phil Ford for *The Day of the Clown*; Mr Cunningham referred to Mrs Pittman who was first mentioned in *Eye of the Gorgon*, and Clyde indicated that his art teacher was Mrs Taylor.

Luke asked Alan Jackson to hack into the files of UNIT, the Unified Intelligence Taskforce previously referred to in *Warriors of Kudlak* and *The Last Sontaran*, and seen in numerous *Doctor Who* stories. The photograph showing the World War Two soldier was dated December 1940 – some years before UNIT was established in the late 1970s according to the Brigadier's comments in *The Invasion* (1968).



Left: Maria... Above 1: ... and Alan help their friends from Washington DC; Above 2: Mr Cunningham loses his voice; Above 3: Sarah Jane's parents, Eddie and Barbara; Above 4: Tracking Clyde via sat nav; Above 5: An active Berserker in December 1940.



• Opposite page top: Clyde and his dad, Paul (Gary Beadle) meet Mr Chandra.

• Left: Rani confronts Paul, concerned that her dad has started to do press-ups.

• Below 1: Jacob is possessed by the Berserker's pendant.

• Below 2: Rani realises that she has to cope without the help of Sarah Jane...

• Below 3: ... who's investigating hospital 'hygiene' problems!

• Below 4: Paul discovers the pendant in Sarah Jane's attic.



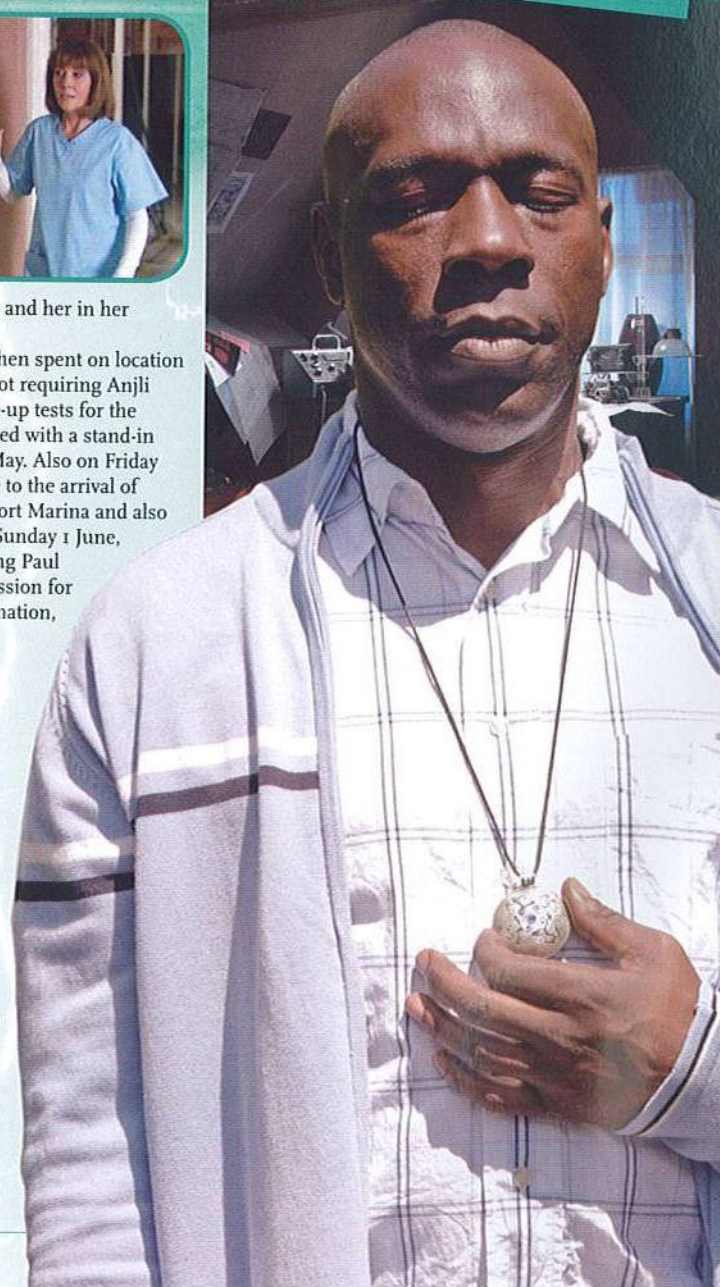
shots with the pre-transformation Jacob were taped. The crew then spent much of the rest of the day recording the sequences inside Carla Langer's car, which was positioned on a low loader and driven back and forth along the A48 between Cardiff Gate and the Gabalfa Interchange Roundabout. Finally, exterior shots of the vehicle were recorded, with Elizabeth Ngero taking Jocelyn Jee Esien's place behind the wheel at the junction of Lakeside Drive and Torrens Drive in Roath.

Jocelyn Jee Esien remained with the team for Wednesday 28 May, which saw Elisabeth Sladen rejoin the production. A house on Henllys Road in Cyncoed was used for the Langers' home on Millview Avenue, and seen in Episode 8 when Luke and Rani arrived and departed by car with Carla. Around 10am, pictures of Elisabeth Sladen, Tommy Knight, Daniel Anthony and Anjali Mohindra were taken for dressing Clyde's bedroom in scenes later that day, while similar shots of Daniel and Jocelyn were taken for the planned flashback scenes. As the weather turned foul again, the crew moved inside to record Carla welcoming Luke, and the kitchen scenes with Luke talking to Carla, and Carla making breakfast. Scenes in Clyde's bedroom were taped next (with Clyde's drawings including bounty hunter Samus Aran from the *Metroid* video games) followed by a series of flashbacks showing Clyde and Carla: the pair playing computer games in the bedroom, making dinner together in the kitchen, and then Carla

looking at the photo of Clyde and her in her living room.

The rest of the week was then spent on location for Episodes 1 and 2, again not requiring Anjali Mohindra. In addition, make-up tests for the possessed Paul were conducted with a stand-in at Upper Boat on Friday 30 May. Also on Friday 30, blue revisions were made to the arrival of Carla, Luke and Rani at Lynport Marina and also the climax of Episode 8. On Sunday 1 June, Gary Beadle – who was playing Paul Langer – had a lens fitting session for his own monstrous transformation, while casts of his teeth were also taken and stunt driving rehearsals with the Porsche were undertaken.

Only Daniel Anthony and Gary Beadle were required for taping from 8.30am to 7.30pm on Monday 2 June. The crew was based at the car park of Toys 'R' Us at the International Sports Village on Cardiff Bay, and stuntman Clive Curtis took the wheel for material showing the stolen Porsche moving at speed, recorded on the retail park road leading to Dunleavy Drive. Following this, the same area was used for the scene of Paul telling Clyde to forget his mother, taped with the actors looking



Top 1: Rani and Luke are dismayed to find that Clyde has forgotten them completely!

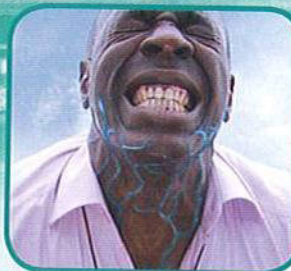
Below 1: Rani can't stop her dad doing press-ups...

Below 2: Clyde gets a new jacket and shades as his dad goes on a spending spree!

Below 3: Alan is overcome by the power of the Berserker pendant.

Below 4: Sarah Jane arrives to save the day!

Bottom: Paul's hand is tainted with the mark of the Berserker.



out onto Penarth Marina behind Toys 'R' Us. Following this, the sports car was loaded onto a low loader so that Daniel and Gary could record the father and son dialogue inside the vehicle as it was driven along the A4232 link road from Culver House Cross to Cardiff Bay. Progress was so good that the team was ahead of schedule, completing one of the Episode 8 scenes of the car heading for the Marina scheduled for the following day.

Daniel and Gary took centre stage again on Tuesday 3, with recording starting at the Queen Street end of Churchill Way in Cardiff, which would appear as the Ealing high street where Clyde and his dad talked in Part Two, and also the London shopping street where the pair loaded the Porsche high with stolen goods and evaded a parking ticket. On the same day, young Jon William Carter – who had been a crowd artist in Episodes 3 and 4 – took part in a photo shoot as the junior version of Clyde seen in Paul's photograph. After lunch, the team moved to the Amante 9 Super Car Club on Ipswich Road to record the theft of the Porsche from the car showroom.

Life jackets were worn whenever necessary by cast and crew when they recorded

at Cardiff Bay Yacht Club at Ely Harbour on Wednesday 4 June. This was for the climactic Lynport Marina scenes which saw Gary in full monster prosthetics, with inserts of his bestial form also recorded for the earlier reflections in the car. Sarah Lockwood of Millennium FX supervised the make-up, while Gavin Mahoney of Specsavers looked after the contact lenses, and the pair also transformed a supporting artist into a Berserker for the 1940 photocall.

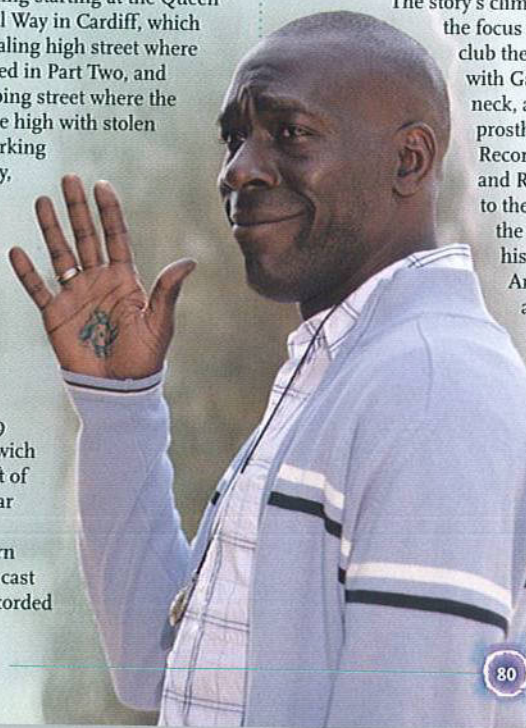
The story's climax continued to be the focus of work at the yacht club the next day, starting with Gary made up on his neck, and then with the prosthetics being removed. Recording covered Luke and Rani following Carla to the Marina, and then the arrival of Clyde and his dad, with Kwabena Amponsa doubling at the wheel of the sports car. All the shots with the 'normal' Paul were then taped at the end of the day.

Elisabeth and Tommy performed ADR work at Upper Boat on the morning

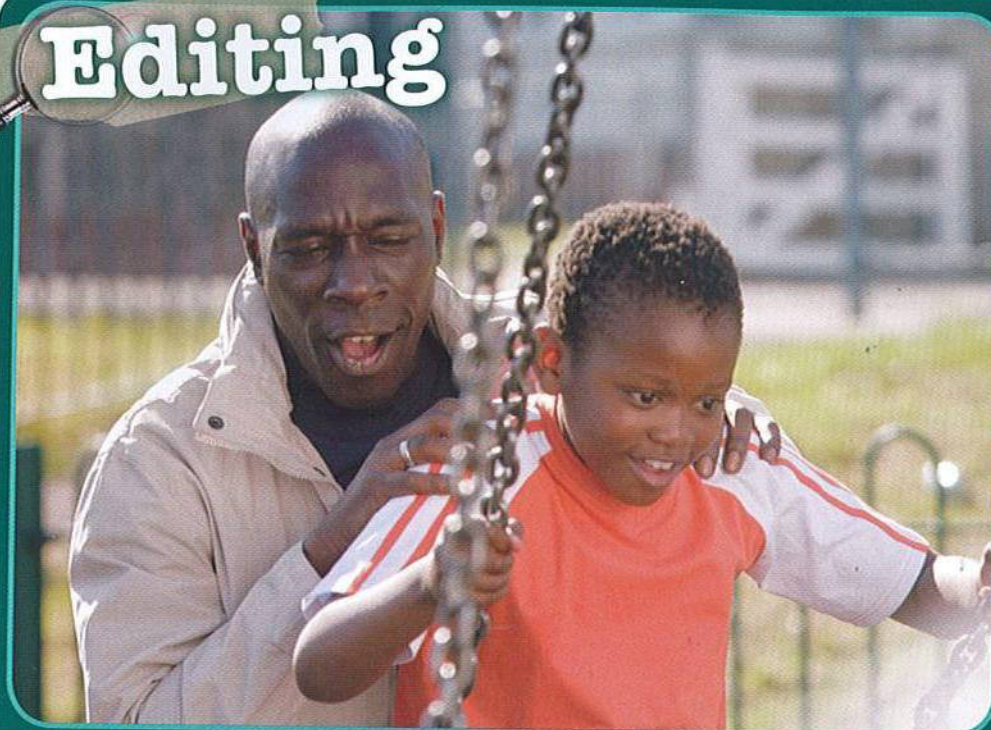
of Friday 6 while the main crew recorded the scenes of Clyde and his dad in the park near the pool in Victoria Park on Victoria Park Road East. After this, the crew returned to Upper Boat to tape scenes for the Sontaran episode and also the closing scene of Clyde and Sarah Jane in attic.

Monday 9 June saw the BBC team – minus Elisabeth Sladen – at Clinton Road to record Clyde and Paul entering Sarah Jane's house, and also the climax of Episode 7. Following this, the flashback scenes of Paul, Carla and both young and infant versions of Clyde were taped at a park on Owain Close in Penarth. Tuesday 10 was spent back on Henllys Road; scenes recorded included Paul wanting to spend time with Clyde and also Paul's arrival. The scene of Sarah Jane dropping Luke and Clyde off was then taped – with production runner Sian Warrilow doubling for Elisabeth in some shots – followed by the arrival of the black cab with Paul. A splinter unit then recorded shots of the Langer home at night, and a number of other establishing items were then taped on Clinton Road ahead of schedule, including a shot of Sarah Jane's home for the end of Episode 8.

Wednesday 11 June saw recording mainly for the Sontaran story, but with an insert shot of Rani's hand – a double for Anjali – on the attic set for Episode 7. Friday 13 was supposed to be spent on the Sontaran adventure, but the schedule was changed when Yasmin Paige was taken ill. On the attic set at Upper Boat, scenes with Paul and Clyde were recorded for Episode 7, with the



Editing



In Part One, when Sarah Jane dropped Luke off at Carla's, she originally said to him, "Now, you're going to behave for Mrs Langer, aren't you?" "I'm not a kid, mum," complained Luke. "I know," smiled Sarah Jane, "Go on then, have fun." The conversation between Jacob and Rani outside the latter's house was trimmed down, removing Rani confirming, "So basically the pendant lets you control people," and admitting to her fellow pupil that she had just inadvertently used the item herself. "It's probably just some

salesman," stated Clyde. "I could sell snow to the Eskimos. Sand to the Arabs," claimed Paul, before continuing. "I'm trying to think of another one..." "Pizza to the Italians?" suggested his son, causing Paul to laugh.

In the scene where Luke spoke to Carla in her kitchen, as the boy was about to leave, he asked, "Will you be okay... Carla?" "Me?" asked Clyde's mum. "Of course, I will. I've loads to do here. There's a church thing tomorrow and that Beryl gets so competitive about it all so I'm making my banana cake. You can have some when you get back." "Thanks," said Luke. When Clyde told his dad about the amazing things that he and

coming to Earth in the past," explained Maria.

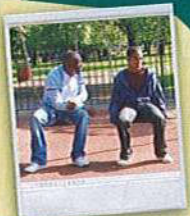
When the stolen car was tracked, a number of short sequences were trimmed, such as Rani and Luke running back to Clyde's house. In the scene where Paul had pulled up to talk to Clyde, his son told him, "Yeah, in that park, I do remember, you pushing me on the swings. You there when I was eating my breakfast. You there, putting me to bed. Reading me... What did you read me?" "Around the World in Eighty Days," said Paul, "You loved it... Every night..." "Yeah," laughed Clyde, "I remember it all because that's what my life was. And then you went." Later in the scene when Paul said they could get a yacht,

didn't work out," said Luke. "Yeah, me too," replied Carla, "I think he was just scared, you know. Looking for a way out. Clyde... he really struggled after his Dad left. We both did but... I know he's your cool mate. I know he gives it all the big hard man act but, deep down, under all that... he's... he's my baby." "It's Clyde," reassured Rani, "He'll be fine."

As Rani and Luke approached Clyde and the stricken Paul, Clyde called, "Look, I'm sorry you think I should know you, but I don't, okay. Please, just help my Dad." "What do we do?" asked Luke. "I don't know," replied Rani. When Sarah Jane appeared, Clyde said, "I've never been happier to see anyone in my life. I've messed up, Sarah Jane. I'm so useless." "Don't you ever let me hear you say that again, Clyde! You're one of my best friends and you've made a mistake, that's all." As Sarah Jane told Clyde that his friends would help him, the youth replied, "But I don't know who they are." "But you know who I am," replied Sarah Jane. "You know what we do. We put things right!" When Clyde said he couldn't risk losing his father, Sarah Jane said, "He knows who you are. He must know who he really is." "So you're saying," reasoned Clyde, "if I can remind him about things, stuff about us, you think it might bring him back." As Clyde battled to save his dad, he originally continued, "You came back because you wanted to put things right. Well then, do one thing for me. If you ever loved me, just do this one thing. Listen to Sarah Jane. You hear me, Dad? If you love me please listen to her!" "I know what it's like to be a parent, Paul," said Sarah Jane. "You want it to be perfect. You try so hard to be perfect but things go wrong. I understand that. We make mistakes. It's what makes us human. And you are human... Remember Clyde. Remember how you felt when he was born. How you felt when you saw him this morning. Remember who you really are!" The sequence of Paul's triumph over his possession was also changed; originally it was Carla reminding him of how they felt

"Even though it's a Berserker, he was a parent and had a son."

Elisabeth Sladen



science thing gone wrong," Rani reassured Jacob. "Nothing to worry about."

As Luke and Clyde talked before going off to sleep, the visitor remarked, "I think your mum's great." "You reckon?" replied his friend, "Yeah, she's all right. I guess." When Paul Langer arrived next morning, he explained why he desired a cup of tea: "It's all coffee, coffee, coffee over there," he said of Germany. As Clyde berated his father for his behaviour, the youth stormed, "In the end we had to leave the old place cos of the debts you'd left." Over at the Chandras', when Rani asked her father if anything bugged him, his original reply was, "You mean other than endless OFSTED reports?" "No," said his daughter, "I mean... Like there's this thing..."

The main scene with Clyde and his dad in the park was cut in youth with the central section deleted. After looking at the photo of his younger self, Clyde asked, "So. What do you do now? You know, for a job or whatever?" It was then that Paul's mobile rang, and – seeing the caller was 'ME!' – he rejected the call, replying, "Oh, this and that. Started my own company. Selling stuff – anything really to idiots who'll buy it." "You're a

Luke had seen, he continued: "And Rani. And Maria. And Sarah Jane."

In Part Two, the opening scene on Ealing High Street was trimmed, dropping Clyde repeating "I don't need to call my mum," after Paul's order. Paul winced and saw the pattern marking his palm for the first time, telling his son, "I mean... you could call her if you wanted to." After he told his son that he could get a new car, Paul added, "That's the thing about you and me, son. We can do anything." When Luke tried to call his mum – who was busy stalking Travast Polong – he originally got the reply: "Hi, you've reached my voicemail – leave a message and I'll get back to you. Thanks."

At the car showroom, when Paul asked his son if he was ready, Clyde replied, "I don't know." Holding the pendant, Paul said, "This is our chance, Clyde. You and me... It's like I said, we can do anything!" The next sequence with Paul and his son in the car on the streets originally had the youth saying, "Dad? This is stealing." "Not stealing mate," claimed Paul. "Just borrowing." As Maria and Luke discussed the Berserkers, Rani asked, "What are they?" "Sarah Jane told me that lots of myths and stuff – they're based on aliens

he added, "We might take a bit longer than 80 Days, but we can be that Fogg bloke and his... mate whatever he was." "Dad... I'd love to but we can't," said Clyde, "I mean... it's be cool but... I've got homework." "Homework!" laughed his father.

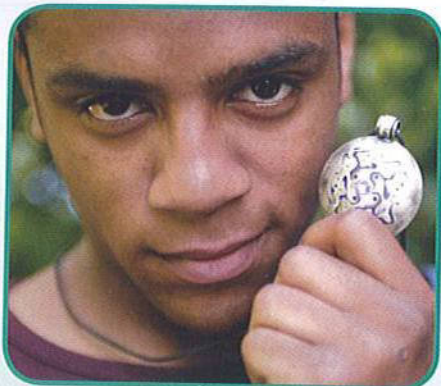
A scene in Carla's car was omitted, opening with Luke reading the SatNav: "Turn left at the next junction." "Okay," responded Carla, "Well, this is nice. A nice drive out of town. It's lovely... Stop panicking, Carla. I mean, I don't need to be worried. Paul's trouble but he's not dangerous. You know, I remember when I first met him and he was so... oh, he was fit. Really he was, tough. So good-looking. All the girls fancied him but he, well, he chose me. Silly daft Carla Banks." "I'm sorry things

when they first met that broke the spell. With Paul free of the alien influence, Luke told Rani quietly, "I think your dad'll be fine now, too."

"None of this is real," commented Carla, looking out to sea before moving to leave in her car. As she walked away, Paul told his son, "Your mum... You're lucky." "Yeah," agreed Clyde. "You could..." began Paul, "Use the pendant one more time." "What?" asked his son. "Make your mum forget about me," said Paul. "Completely. For good." "No," said Clyde, shaking his head, "You had good times. Before, I mean." Later, talking to Sarah Jane in the attic, Clyde said, "Sometimes I just get tired of being the cool one, you know? It's like... there's Rani and Maria and Luke and then there's... Clyde."



Top: Paul pushes the young Clyde on the swings in Hounslow; Above 1: "Goodnight Carla!"; Above 2: Travast Polong. Isn't he adorable?; Above 3: Paul gets a new motor.



former picking up the MITRE headset from *The Lost Boy*; a second camera recorded the hologram message from Luke and Clyde to Maria, while another camera recorded the shots of the pendant falling through the water of the Marina. Most of this material was pulled forward from Sunday 15.

Because of the rescheduling, Joss Agnew was allocated more recording time during Block Three, generally around the availability of Yasmin Paige. Yellow revisions were made to Episode 8 on Wednesday 25 June, changing material with Luke asking Alan to hack into UNIT and the latter tracking down Sarah Jane. On Friday 27 June, work at Upper Boat began at 8am

Connections



Joseph Lidster's story drew upon the true legend of the Norse Berserkers, warriors clad in bearskins who existed from around the ninth century. Carla commented that her son wanted to be the "new Banksy", comparing him to the famed graffiti artist from the Bristol area. She also bemoaned the threat of catching MRSA

in hospital; the Methicillin-resistant *Staphylococcus aureus* bacterium had been a subject of concern since a 2007 report indicating that the number of infections in hospitals had more than doubled between 1999 and 2005 and was responsible for numerous deaths.

With her dad in her power, Rani had Haresh impersonate the character of Bianca Jackson from the BBC One soap opera *EastEnders*; the character had appeared on and off since 1993 and was known for screaming "Ricky!" at her husband, Ricky Butcher, with Haresh also referring to Bianca's adopted

daughter "Whitney" (Dean) and her grandmother "Pat" (Evans).

The stage directions indicated that Clyde would have posters for the North London Arsenal football team on the walls of his bedroom. Haresh bemoaned the fact that his job as headmaster involved him with endless monitoring reports from the Office for Standards in Education, Children's Services and Skills (OFSTED).

In some deleted dialogue, Paul and Clyde recalled how the young Clyde had loved the 1873 adventure novel *Around the World in Eighty Days* (*Le tour du monde en quatre-vingt jours*) and commented on the book's central characters, Phileas Fogg and his companion Passepartout.



Above 1: Rani delights in her dad's impersonation; Above 2: An example of Banksy's work; Above 3: MRSA; Above 4: *EastEnders*' Bianca and Ricky.

"You have to watch the language, but it can still be dramatic and scary..."

Joseph Lidster

with the completion of the attic scenes featuring Luke and Rani for Episode 8, following which Tommy Knight went back to his work experience placement with the Art Department, and recording continued with Episodes 9 and 10 under director Graeme Harper.

The main shoot to complete the story was Friday 18 July, a day when journalists would also be present to observe production. While Graeme Harper stood by with a second unit,

Joss Agnew took charge again, starting with the scenes of Sarah Jane stalking her alien quarry in the hospital corridor in the outpatients section of Llandough Hospital on Penylan Road in Cardiff. Following this, pick-ups with Yasmin Paige were taped at Clinton Road for Episodes 1 and 2 and the crew then relocated to Bettws-y-Coed Road in Cyncoed where a house was used as the American apartment of Maria and Alan Jackson for all their Washington scenes in Episode 8. The remaining shots included inserts with the photograph of Sarah Jane's

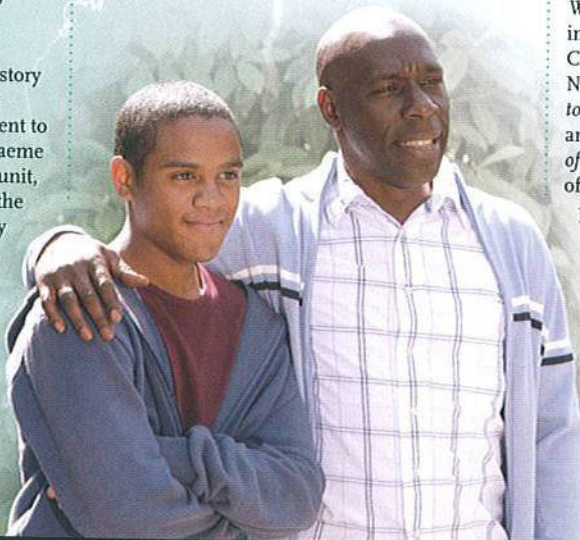
parents on the attic set on Wednesday 23 July and Friday 1 August, with Joss Agnew also recording additional shots of the alien pendant for Episode 7.

Additional Dialogue Recording took place on Thursday 28 August, and in the editing of Part

Two, a stock shot established Maria and Alan's new home with the caption 'Washington DC'.

Around the time of broadcast of *The Mark of the Berserker*, on Wednesday 29 October, Elisabeth Sladen joined other members of the *Doctor Who* team at the National Television Awards in London. Four more novelisations from BBC Children's Books went on sale on Thursday 6 November: Books 5 to 8 were *Whatever Happened to Sarah Jane?* by Rupert Laight, *The Lost Boy* and *The Last Sontaran* by Gary Russell, and *Day of the Clown* by Phil Ford. During the period of the story's broadcast on CBBC, Upper Boat played host to winners of the *Doctor Who*:

Backstage competition to raise funds for *Children in Need*. On Saturday 8 and Sunday 9 November, families were able to visit Sarah Jane's attic where Jacqueline King – who played Sylvia Noble in *Doctor Who* – guided attendees through a special audio adventure as K9 fought off an attacking Sontaran spaceship. *The Sarah Jane Adventures: The Complete First Series* – including *Invasion of the Bane* – was then released on DVD by BBC Worldwide on Monday 10 November.



Haresh Chandra, Yasmin Paige Maria Jackson [2], Joseph Millson Alan Jackson [2], Alexander Armstrong, Mr Smith, Jocelyn Jee Esien Carla Langer, Gary Beadle Paul Langer, Perry Millward Jacob [1], Huw Higginson Mr Cunningham [1], Elijah Baker Steve Wallace [1], Jessica Lewis Detention Girl [1], Andrew Phillips Detention Boy [1], Prasanna Puwanarajah Car Salesman [2].

UNCREDITED: Phavan Dosanjh, Callum Semmens School Kids; Sian Warrillow Double for Sarah Jane Smith; Roy Cheesewright Cab Driver; Melanie Allen Ice Cream Seller; Channon, Benjamin, Leigh, Peter Passers by; Eric, Sophia,

Amy, Billy, Evangeline, Mohamed Kids; Jon William Carter Young Clyde; 20 Unknown Shoppers; Clive Curtis, Kwabena Amponsa Stunt Driver Doubles for Paul Langer; Leroy Williams Traffic Warden; Damien Edwards World War 2 Soldier; Elizabeth

Ngero Double for Carla Langer; Liam, Tat, Amie, Katie Passers by (1994); Eric, Sophia, Amy, Jack, Evangeline, Molly Kids (1994); Chiara Baby Clyde; Terence Nustoo, Nicholas Wilkes, Lauren Bracknell, Nicholas Cater, Emma Feeney Crowd ADR.

THE MARK OF THE BERSERKER
BY JOSEPH LIDSTER

CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Ace Bhatti

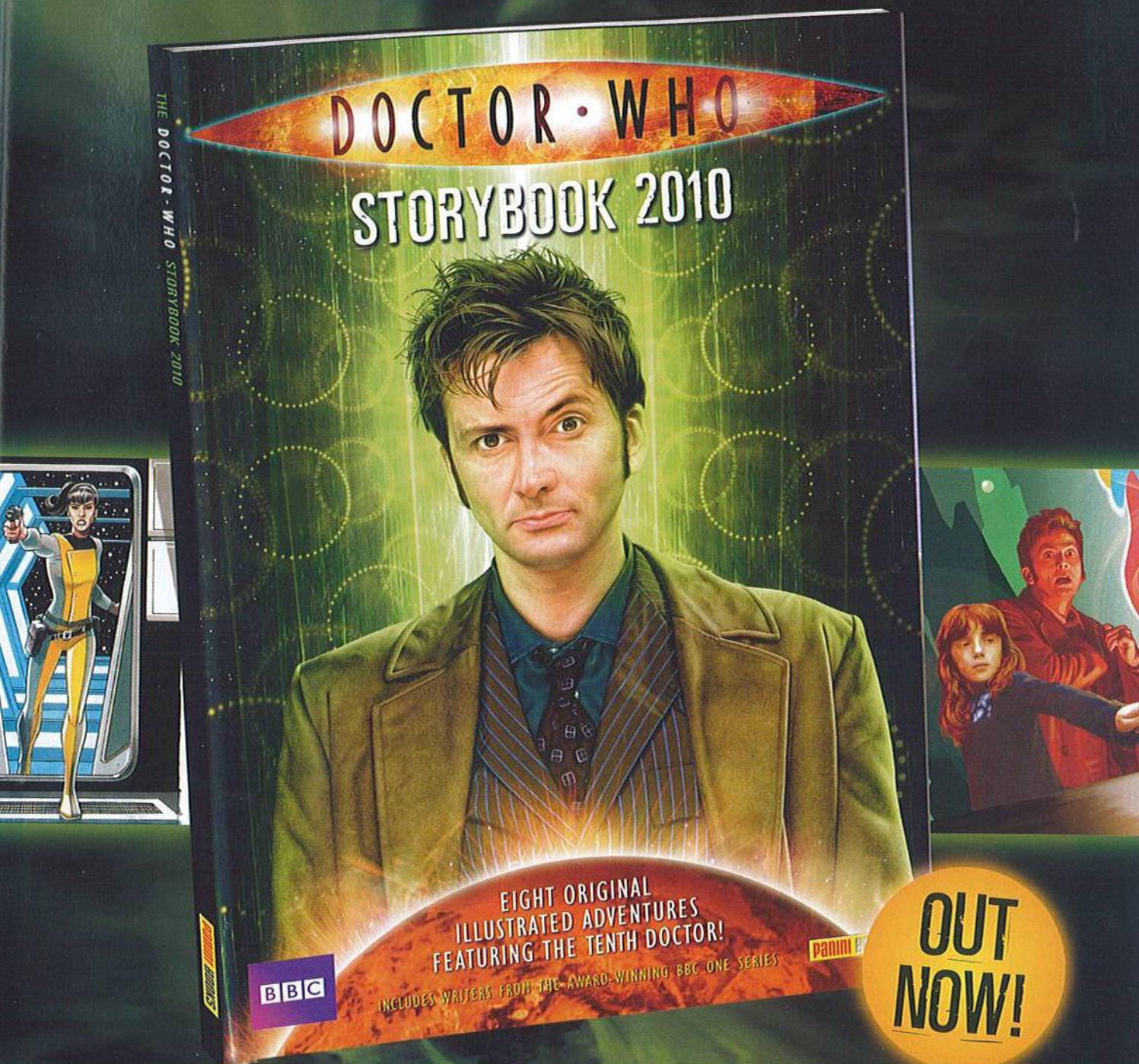
CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>The Mark of the Berserker</i> Part One	3 November 2008	5.15pm-5.40pm	28'02"	0.53M (1st)	
<i>The Mark of the Berserker</i> Part Two	10 November 2008	5.15pm-5.40pm	27'51"	0.63M (1st)	

BBC ONE REPEAT BROADCASTS

<i>The Mark of the Berserker</i> Part One	10 November 2008	4.35pm-5.00pm	28'02"	0.87M	75
<i>The Mark of the Berserker</i> Part Two	17 November 2008	4.35pm-5.00pm	27'51"	0.87M	84

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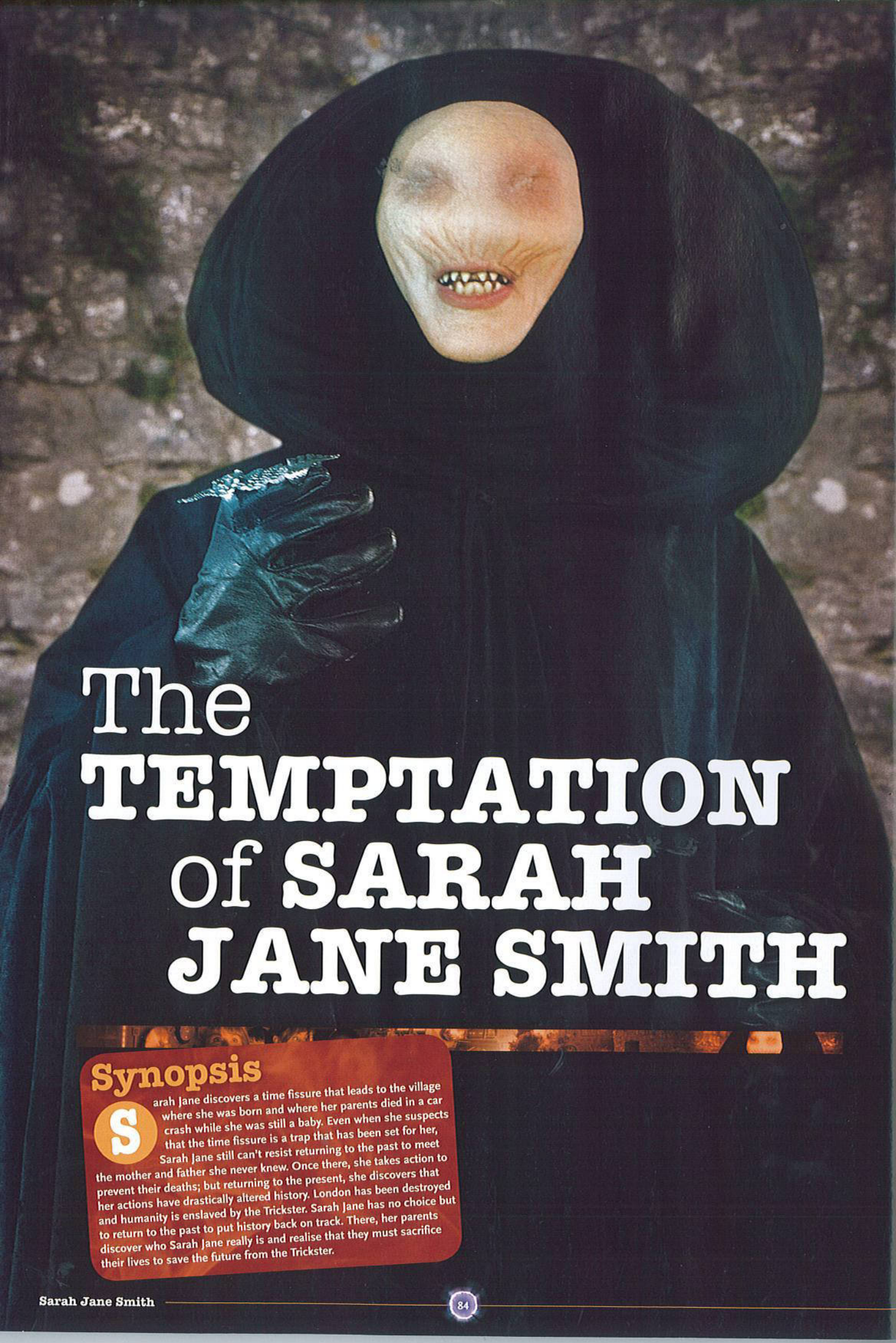


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The TEMPTATION of SARAH JANE SMITH

Synopsis

Sarah Jane discovers a time fissure that leads to the village where she was born and where her parents died in a car crash while she was still a baby. Even when she suspects that the time fissure is a trap that has been set for her, Sarah Jane still can't resist returning to the past to meet the mother and father she never knew. Once there, she takes action to prevent their deaths; but returning to the present, she discovers that her actions have drastically altered history. London has been destroyed and humanity is enslaved by the Trickster. Sarah Jane has no choice but to return to the past to put history back on track. There, her parents discover who Sarah Jane really is and realise that they must sacrifice their lives to save the future from the Trickster.

Radio Times

Mon 24 Nov 08 Part One: Sarah Jane has a chance to see her parents.

Mon 01 Dec 08 Part Two: Clyde and Rani are trapped.

Whatever Happened to Sarah Jane? had been a powerful entry in the first series of *The Sarah Jane Adventures* in 2007, and it was soon decided that it would spawn a sequel, again pitting Sarah Jane against the Trickster and the Graske in another emotive tale. Russell T Davies discussed with writer Gareth Roberts an idea for the tale, indicating that Sarah Jane would meet her parents – who died when she was a baby – in a story that would push her and Luke to the limit.

Along with the climax to the series, Episodes 9 and 10 were to be made as part of Block Three, concluding production on *The Sarah Jane Adventures* for 2008. The director for these four instalments would be Graeme Harper, who – since *Whatever Happened to Sarah Jane?* – had



scenes in the Chandra household. For Episode 9, the crew recorded Gita taking Clyde to see Rani in her bedroom, and the subsequent scene in the attic.

Not required for the day, Elisabeth Sladen appeared on GMTV's *The Richard Arnold Show* on ITV1 on the morning of Friday 27 June to discuss the broadcast of *The Stolen Earth*, part of the season climax for *Doctor Who* scheduled the next day. Work at Upper Boat that day began with scenes for the Berserker story, while Jimmy Vee again assumed the mantle of a Graske along with Paul Marc Davis as the Trickster,

with Adrian Rigby of Millennium FX applying the prosthetics and contact lenses supervised by Specsavers' Gavin Mahoney. That afternoon and evening saw the recording of the scenes in the Graske Space Pod for Part Two, along with green screen effect shots of the Trickster for the Futureworld scenes.

For the next few weeks, Block Three focussed on the Bane/Sontaran storyline, and work on the Trickster tale did not recommence until mid-July when it was hoped that the summer weather would be perfect for the exterior scenes set in August 1951. Recording resumed on location at the Llanedeyrn Maelfa Shopping Centre on Llanedeyrn Drive near Cardiff which was to appear as Broughton New Town in Part One; this had previously been seen in the *Doctor Who* episodes *Love & Monsters* (2006) and *The Sound of Drums* (2007). The sequence of the Graske pursuing Clyde and Rani was recorded first, followed by the pursuit of Oscar in the pre-credits. The crew then moved inside a disused retail unit in the centre to record Sarah Jane taking Oscar back to his own time via the fissure, and her return moments later. Present for this were Ian Smith and Luke Baker from BBC New Media who recorded an interview with Tommy Knight at 10am for CBBC.

“Russell’s brief was ‘Sarah Jane meets her parents’. I couldn’t resist that!” Gareth Roberts

directed *Planet of the Ood*, *The Unicorn and the Wasp*,

Turn Left, *The Stolen Earth* and *Journey’s End* for *Doctor Who*.

Production on Series II Block Three began on Monday 26 May, and a Tone Meeting was held at Upper Boat at 10am on Wednesday 28. Reccies were held on the morning of Thursday 19 June, and then a readthrough of both episodes was held at the local Novotel at 7pm on the evening of Monday 23 June, following location work on the Sontaran story. The shooting scripts for Episodes 9 and 10 were formally issued on Wednesday 25 June.

Recording for the block began on Thursday 26 June with a standard 8am to 7pm day, and mainly focussed on work for Episodes 11 and 12. Richard Senior (who had worked on the special trailers for *Doctor Who*) and Tariq Ali trailed Graeme Harper on the block, and – with his exams over – Tommy Knight also spent time when he was not required on set doing work experience with the BBC Art Department based at Upper Boat. Elisabeth Sladen was not required for the day, with work focussing on the

Draft script



The first draft of Episodes 9 and 10 was dated Monday 25 February 2008 and concerned a time fissure at the abandoned site which had been RAF Twyford, which Sarah Jane sealed. However, that night, Sarah Jane had Mr Smith provide her with a period identity pass and left a message for her friends with the Xylok in case she did not return. Arriving at the RAF base when it was still active in 1951, Sarah Jane passed herself off to Group Captain Burfield as Commander June Barlow from the War Office's Ordnance Services Department; her mission was to discover what had happened to her parents, Gloria and

Edward, who had died in an accident at the base which even her access to the base which had not explained. Having watched back Sarah Jane's message, the gang left her house to find things in flux or a time loop, and a Graske emerged from the fissure to confront them at the ruined Twyford Base. In 1951, Sarah Jane had concerns about the research into tissue regeneration being conducted by Dr Kendrick, and was then joined by Clyde who emerged from the fissure... but who was actually the Trickster.

In the second episode, the gang at the fissure were joined by an old woman in her seventies, who handed Luke a

note in his own handwriting saying that he must trust her, indicating that he had to go back through the fissure. Meanwhile, in 1951, Sarah Jane had convinced Burfield of the potential danger of Kendrick's work and had the bacteria impounded; however, Burfield also realised that there was no 'June Barlow' and had Sarah Jane arrested as a spy. The old woman in the present day turned out to be Jinty, a twelve-

year-old girl from the village who had worked at the base in 1951 and helped Gloria Smith look after the infant Sarah Jane. Sarah Jane's actions in impounding the bacteria prevented Kendrick flying to Scotland with Eddie and Gloria. All three had been infected with a lethal bacteria that would spread like wildfire, but was originally destroyed when Kendrick's plane crashed with the trio aboard; now it would be free to infect the base and the world. With Luke and Jinty's help, history was set again onto its true course, with Sarah Jane's parents departing on their fateful flight, and Sarah Jane and Luke returning to the present day where the elderly Jinty revealed that she had a job beyond UNIT and beyond governments...



Top: Sarah Jane travels through the time rift; Left: Sarah Jane opens the way for Oscar to get home; Above: Oh no! Oscar's really the Graske!

Shooting script



nature of Sarah Jane and Luke's situation here.'

The scenes in the Graske's space pod in the flashback took place on Night Z. When Sarah Jane took Oscar back home to what the boy claimed

The old shop where the time fissure was found had been 'empty since about 1985' and it was noted that

'Every time the fissure opens up and slams shut, it's with violence – as if this is against all the natural laws of the universe. Which it is.'

When Sarah Jane and Luke entered the village of Foxgrove, the stage directions noted, 'If poss, it should feel oppressively sunny. Stiflingly 'normal' and everyday to clash with the bizarre

was July 1951, this was Day 1 (relative to the main narrative Day 1), but the main sequence set in 1951 was Day A: Saturday 18 August 1951. In the present day, Oscar appeared from the fissure on Day 1, a Friday, and Sarah Jane and Luke returned to the fissure on Night 1. Day 2 – Saturday – began with Clyde finding Sarah Jane and Luke missing, after which the sequences on Futureworld – the alternate present – were set on Day X. The story then concluded on Night 2.

Top 1: Oscar – a 'frightened young boy' from 1951, who isn't what he seems!; Top 2: Sarah Jane and Luke go back in time to see her parents.

In the stage directions, Sarah's mother Barbara Smith (born Barbara Wilson) was outlined as 'mid-20s, dark-haired [...] The picture of a loving mother' while her father, Eddie Smith, was 'handsome, shirt-sleeves rolled up, ebullient.' Other characters included 'Oscar', 'a boy of 10, NHS glasses, grey flannel trousers and tank top' and Mrs King, described as '45, kingpin of village life.'

who took the chance to record more interview material with Anjali Mohindra and Jimmy Vee; this material would find its way into the BBC Interactive strand of *The Lowdown*.

Of the regular cast, only Daniel Anthony, Anjali Mohindra and Mina Anwar were required back at the quarry from 8am to 6.30pm next day. The plan was to cover just the scenes in which the youngsters saw Gita and the slaves and approached the Graske with the box, but progress was so swift that the crew also recorded the scenes planned for the following day to complete the Futureworld material – ie the Graske opening the fissure for Rani, and watching Clyde and Gita.

Wednesday 23 July was spent at Upper Boat with only the four regular cast members on the attic set. The final scene of Sarah Jane looking at the photo of her parents and embracing Luke was taped along with the scenes of the pair in Episode 9 and the montage of Sarah Jane trying on 1951 fashions. In addition, various scenes were taped for Episodes 11 and 12.

A major location for the story was the village of Llantwit Major in the Vale of Glamorgan which – with the agreement of the town council and the local police – was to be transformed into 1950s Foxgrove. The crew was based at Llantwit Major railway station for work on Thursday 24 July from 8am to 6.30pm, and started work on

"The costume was quite difficult to wear... and the shoes were uncomfortable."

Elisabeth Sladen



The team remained at the shopping centre, again accompanied by the BBC New Media crew, on Thursday 17. The remaining scenes set inside the disused shop were recorded, with the final sequences requiring a blackout tent for the return of Sarah Jane and Luke at night. Meanwhile, that afternoon, Rosanna Lavelle and Christopher Pizzey had their costume and make-up tests at Upper Boat for their roles as Sarah Jane's parents, and also posed for the photograph of the couple. Friday 18 was then generally a pick-up day for the earlier blocks.

The following week began with an 8am to 6.30pm recording at Trefil Quarry near Tredegar on the edge of the Brecon Beacons on Monday 21 July; Graeme Harper's team had used this a few weeks earlier for Episode 12, and prior to that it had been the frozen wilderness of the Ood-Sphere in *Planet of the Ood* recorded a year earlier. This time the rocky area was to feature as the desolation of the alternate Futureworld created by the Trickster. Choreographer Ailsa Berk supervised the scenes with the Trickster which bridged the story's cliffhanger, after which scenes with Clyde and Rani spotting the Graske were taped, along with their arrival. Once more, this work was observed by the BBC Interactive team,

a field with a dovecot to the south of the hamlet. This was the hillside where the time fissure was located, and work opened with the pre-credits of Sarah Jane, Oscar and the Trickster. After this, Paul Marc Davis returned to Upper Boat to join Daniel Anthony – who was not required in the 1951 sequences – where they would start recording material for BBC Interactive's online game *Memory Mayhem*; this saw an amnesiac Clyde trapped in a strange hospital, ultimately confronted by the Trickster who planned to create an evil Clyde II to infiltrate Sarah Jane's gang.

Meantime, the BBC crew completed the hillside scenes, with Catherine Evans doubling for Elisabeth Sladen in some of the sequences where the ominous shadows formed. In the afternoon, the team relocated to a field near Dimlands Road and College Street where the refreshment tent had been erected, and the scene of Sarah Jane helping her mother serve drinks to Mrs King was taped.

Taping from 8am to 6.30pm on Friday 25 focused on the village fête in the field near Dimlands Road, with three cameras being used to capture all the action and atmosphere with a grand total of 56 extras populating Foxgrove. Sarah Jane and Luke's



Opposite page middle 1: Back in 1951, Sarah Jane uses her time rift detector to locate the way back to the twenty-first century.

Opposite page middle 2: The Foxgrove village fete, on 18 August 1951.

Opposite page middle 3: Doting parents, Eddie (Christopher Pizzey) and Barbara (Rosanna Lavelle) Smith...

Opposite page middle 4: ... and their beautiful three-month-old baby, Sarah Jane.

Left: The Graskes, slave master on a devastated Earth – a planet in thrall to the Trickster!

Connections



After *Secrets of the Stars* and *The Mark of the Berserker* had touched on the subject of Sarah Jane's parents, *The Temptation of Sarah*

Jane Smith built its plot around it, using the photograph 'established at the close of 2.8' of the couple, now named as Eddie and Barbara; Barbara was named after Russell T Davies' own mother. The couple had met when Barbara was working at the NAAFI – the Navy, Army and Air Force Institutes which runs recreational establishments for the British Armed Forces – and Sarah Jane had been born in Foxgrove three months before their death on Saturday 18 August 1951. Sarah Jane was brought up by Eddie's sister, her Aunt Lavinia, as established in *The Day of the Clown*. When Sarah Jane described Lavinia as "Never in one place long enough to lick a stamp," this was exactly how her aunt had described Sarah Jane's own lifestyle as a journalist in *K9 & Company: A Girl's Best Friend*. Sarah Jane told Luke that she had never told anyone about her parents; not even the Doctor. The phrase "Mr Smith, I need you!" with which Sarah Jane summoned her Xylok computer was revealed as being written, by Barbara, on the back of the photograph of herself and Eddie as a message to her husband.

It was established that Sarah Jane was born in the fictitious hamlet of Foxgrove,

described in the script as 'an idyllic, picture postcard English village including a ruined abbey.' The village – with its Cistercian abbey – was demolished in 1964 to make way for the fictitious A7655, and the area became part of Broughton New Town.

Rani commented that Sarah had travelled through time in the TARDIS with the Doctor. Recalling people whose lives she had affected, she referred to miners on the planet Peladon in *The Monster of Peladon* and the drinkers of Bubbleshock in *Invasion of the Bane*. Sarah Jane indicated that if she touched her younger self, there'd be an explosion; this was in keeping with the Blinovitch Limitation Effect seen in 1983's *Mawdryn Undead*. On seeing a police box – of the sort common in England until the 1960s – Sarah Jane hoped that this was the TARDIS and explained to Luke that this was what the Doctor's craft looked like. Sarah Jane later referred to the "web of time" – just as the Doctor had in *Attack of the Cybermen* (1985) – and spoke of people who apparently went missing because of time rifts and fissures, as seen in the *Torchwood* episodes *Out of Time* (2006) and *Adrift* (2008).

The Trickster had first appeared in *Whatever Happened to Sarah Jane?* and Sarah Jane remarked on how she had defeated him before. Since his previous appearance in *The Sarah Jane Adventures*, the Trickster had been mentioned in the *Doctor Who* story *Turn Left*, in which the Doctor commented that a time beetle which fed on changing a personal timeline was "one of the Trickster's brigade."

The Graskes from *Whatever Happened to Sarah Jane?* also returned and this time was named Krizlok. Since this adventure, a Graskes had appeared in *Music of the Spheres*, a special *Doctor Who* mini-episode; with Jimmy Vee as the Graskes and the voice by Philip Hurd-Wood, this had been recorded in May 2008. In the script, as the angry Graskes patrolled

Futureworld, it made 'Muttley sounds', referring to the cartoon dog who first appeared in the 1968 cartoon series *Wacky Races*.

Clyde and Rani sought 'the 'good' box used by Maria and Alan in Series 1.7/1.8' which was accompanied by 'suitable Flashbacks to 1.7 & 1.8.' When reality changed around Clyde and Rani, this was 'similar to the shift around Alan in 1.7.' Clyde recalled being chased by Slitheen (in *Revenge of the Slitheen*), being on a spaceship (in *Warriors of Kudlak*) and being shot at by a Sontaran (in *The Last Sontaran*).

When Oscar asked, "Did I do it properly, sir?" and the Trickster replied, "You did it beautifully," this echoed a scene towards the end of the 1973 film *The Wicker Man* in which Lord Summerisle congratulated a girl who had led the hero into a trap by posing as a helpless victim. Sarah Jane's comment about changing a tiny thing in the past altering the present, as the children had seen in movies, referred to films such as 1985's *Back to the Future*.

Luke mentioned listening to Steve Wright on the radio, referring to the BBC Radio 2 DJ whose show *Steve Wright in the Afternoon* had run since 1999. Clyde referred to the UK/Swedish band the Hoosiers, and called Luke "my young padawan", echoing the comments of Jedi Master Qui-Gon Jinn to novice Obi-Wan Kenobi in the 1999 film, *Star Wars – Episode 1: The Phantom Menace*. Later on, Clyde claimed that his "Clydey-sense" was tingling, referring to the pre-cognitive 'spider-sense' bestowed on Peter Parker when he became the Marvel comic strip hero Spider-Man.

Sarah Jane explained how the villagers were still on rations in 1951; from early in the Second World War, rationing of certain supplies was enforced in England from January 1940, and all food rationing did not come to an end until July 1954. Luke used the term "centimetres" for measurement; in 1951 the metric measure was only used on the continent (eg France), and metrification would not start in the UK until the late 1960s. Barbara expressed surprise at Sarah Jane adopting Luke since, until the mid-1960s, this was very rare for single parents. Similarly, in Episode 10, somebody such as Rani from an ethnic minority would have been rare in a village such as Foxgrove.

In 1951, Sarah Jane and Luke introduced themselves as Victoria and David Beckham, adopting the names of singer Victoria Beckham and her footballer husband. Clyde's phrases to open the fissure included the magician's term 'hocus pocus' which dated back to the seventeenth century, 'Open Sesame', which was how Ali Baba magically opened his secret cave in the old Arabian tale *Ali Baba and the Forty Thieves*, and 'Jumanji', the name of a board game with magical powers from a 1981 children's story made into a 1995 movie.

Barbara referred to the cold war between the Soviet Union centred on Russia and the USA, and also the threat of the 'hydrogen bomb' which had been developed in 1951 and was to be tested in November 1952. In Episode 10, Eddie talked about "the Light Programme", the BBC radio channel which became Radios 1 and 2 in September 1967.



Above 1: Just an ordinary police box, unfortunately!; Above 2: 'Mr Smith, I need you,' 1951-style; Above 3: Rani, Clyde and 'the good box'; Above 4: The Wicker Man.

Right: The Trickster triumphant – ruler of the world, thanks to Sarah Jane!

Below: Clyde and Rani find Gita suffering under the Trickster's regime in the alternative timeline.

Opposite page top: Sarah Jane and Luke go back to a changed twenty-first century.

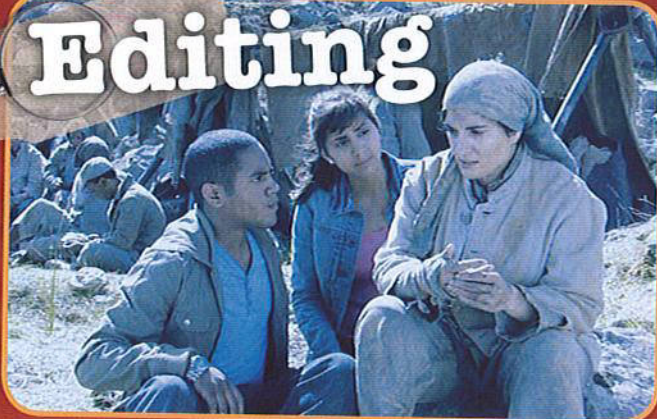
Opposite page 1: The Smiths set off to save the world.

Opposite page 2: The Trickster is defeated...

Opposite page 3: ... and the Graske is set free!



Editing



At the start of Part One, Rani explained to the captured Oscar, "We're friends! And we're going to get you home." "We have to close it up," remarked Sarah Jane of the fissure at the shop, "It's so dangerous." At the end of the scene where Sarah Jane told Luke about her parents, she concluded by saying, "My parents are dead and gone, and I'll never know what kind of people they were. And that's that. Right. Tea? Phone for a pizza?" There was then a short scene that night of Sarah Jane working at her PC in the attic when Luke entered to say, "Mum. I'm off to bed. See you in the morning." "Still trying to make this supermarket story sound exciting," responded his mother, "Then I'll be turning in myself. Night." However, Sarah Jane's computer screen was displaying 'Fashion of the Ration Age'. "You okay now?" asked Luke. "Yes. Really," assured his mum. "I should've told you all that before." "I'm glad you did," smiled Luke. After he had gone, Sarah Jane waited a few seconds and then stood, decisively announcing, "Right. Let's do this." Later when he confronted his mother in hallway, Luke exclaimed, "Hold on. I don't want to go back in time."

Next morning outside Sarah Jane's house, Clyde used him mobile but got the messages: "This is Luke Smith, leave me a message and I'll call you back..." and then Sarah Jane's "Hi, you've reached my voicemail – leave a message and I'll get back to you." The end of the scene with Clyde calling on Rani was cut. "What do you want?" asked Rani. "I need you to help me..." explained Clyde, aware that Gita was present, "with my homework." "Homework? You all right?" asked Gita, "You bumped your head or something?" "It's fine, Mrs Chandra," replied Clyde, "All is well. Everything is perfect. Nothing is remotely wrong." "Gimme a sec to get dressed," said Rani, understanding that something was up, and as she darted back into her bedroom, her mother commented to Clyde, "She's actually getting up! If I get a pen and paper, can you write down how you did that?"

As Rani and Clyde left the attic, Mr Smith called out to them, adding, "It is not my function to advise humans on their behaviour. But please. For me. Be careful." "I'm always careful," Clyde assured the Xylok, then turning to Rani and saying, "Let's go!" Back in 1951, when Sarah Jane said that if her actions to save her parents changed time that they could come back and set it right, Luke asked,

"And what if I disappear?" "It's the temporal limitation effect," assured Sarah Jane, "You'll be safe for a few hours, even if the worst happened. And it won't." "I've never seen you like this," Luke told his mother as she zapped Eddie's car.

At the start of Part Two, the first scene with Rani and Clyde on Futureworld was trimmed. This originally opened with Rani asking, "Are we on another planet?" "No. Look," said Clyde, pointing upwards to the moon. "We haven't gone anywhere, in space or in time. But time's moved around us." In their next scene, Rani originally said, "If we just keep moving in one direction. That's what my dad says, if you get lost, face one way and just keep on walking. Eventually you'll find something." "Rani," replied Clyde, "This is a bit bigger than getting lost in the woods." "But we're both gonna be fine," reassured his friend. When the Graske confronted the pair of 'deviants', Clyde told Rani that the creature "Still can't touch us... Not while we've got this."

The enslaved Gita told Clyde and Rani of the Graske, "If he sees us [talking], he'll hurt us!" Later the Graske ordered, "No talking!" Considering the situation, Clyde reasoned, "Sarah Jane and Luke are back in the past, when this all started." Back in 1951, as events relocated to the village hall, Eddie commented, "Think we should give this up as a bad lot. Nobody's gonna bother in this weather." The effect of the doomed Smiths on their surroundings was originally emphasised more; when Mrs King gave Barbara the cup of tea, Barbara spluttered, "What the heck's in that?" "Poured it myself, nothing wrong with it," declared the village bigwig, breezing away as Barbara showed Eddie the cup of black slime to have her husband exclaim, "What? How'd that happen?"

On Futureworld, when the Graske told Rani and Clyde to go, Clyde replied, "Yeah, we'd like to. It's not the sort of place I fancied for my next holiday." When Clyde asked the Graske to explain how the Trickster ensnared

him, the Graske asked, "Why tell you?" "We could help you," said Rani, "To be free of him." Recounting his experience in the space pod, the Graske recalled, "I'm about to die. When Trickster appears." He then explained to the youngsters, "He uses me. Needs me. My snares and my traps, my powers, he uses them!" Krizlok also explained how, when Sarah Jane previously defeated the Trickster, that he fled.

When Sarah Jane addressed her son by his real name in the village square, Barbara asked, "Why did she call you Luke? You said your name was David." "It was silly of me," said Luke, "Just a joke." "David Beckham?" asked Barbara, "I don't get it." Back at the village hall, when Eddie took a sandwich from Mrs King, it turned rotten in his hand, and when he picked up the cup of tea it crumbled in his hand. When the Trickster appeared at the Abbey, Eddie declared, "They are weirdos. We're having nothing more to do with them." Back at the village hall when Barbara saw the flowers rot and decay, Eddie reassured her, "Listen. I said we were stopping all that, eh, Mrs Smith?"

Up at the Abbey, as the Trickster confronted Sarah Jane, he explained, "I chose this moment to break free from the Limbo Dimensions, to step from the mirror, to be flesh [...] I've never touched or felt. I could only observe. Now I can feel!"

"Feeling means you care for other people," commented Rani. "So young," said the creature, turning to the girl, "So innocent."

When Sarah Jane levelled the sonic to repair the car, the voice of the Trickster told her, "You'll never do it!" The repair was made, and Sarah Jane declared, "It's good as new. Now go!" "Too late," called her tormentor's voice. "You won't send them to die." "There's always another way," Rani told Sarah Jane, while Luke added, "There must be something we can do." Up at the Abbey, the Trickster called, "Too late! I am growing stronger!" and later was seen shouting, "This world is mine! Mine!"



arrival at the fête was recorded, along with scenes in the tent of Eddie joining Barbara and their daughter with the infant Sarah Jane; the baby was played by twins Emily and Isabella Brown, looked after by their mother Helen. Material with the dark clouds passing over the village was taped for both episodes, with Eddie's period car provided by Wheels in Vision.

Work resumed close to the war memorial near Church Street and Wine Street in Llantwit Major on Monday 28 July with taping from 9am to 7.30pm; this covered Sarah Jane and Luke's arrival in the deserted main street, their discovery of the true date (via a copy of the fictitious *Hertfordshire Times* with a cover story about the Festival of Britain, a national

Sarah Jane approaching the village in Episode 9 and finding the phone box in Episode 10. Instead work continued in the refreshment tent for some pick-up shots, and then over the town hall for the village hall scene of Eddie and Barbara returning to realise how their touch was causing decay.

The Trickster's demise and various pick-up shots of the phantom and the baby were recorded on Wednesday 30, after which work moved inside the town hall again for the remaining village hall scenes. Following lunch, the crew moved over to Penarth and Clinton Road to record the closing scenes of Episode 10 when the gang returned home to see the Chandras, and also Clyde trying to phone Sarah Jane and Luke in Episode 9. The day's recording was attended by Richard Deverell, the Controller of CBBC. Pink revisions to the script of Episode

and also the gang returning home from the fissure at the start of Episode 9. Along with material for the Bane storyline, Elisabeth Sladen did the pick-up shots of Sarah Jane selecting her period garb on the attic set back at Upper Boat with a second unit. A crew from *Children in Need* was also present on set along with a publicity team to record various announcements and greetings from the cast members.

The finished version of Part One had flashbacks to the use of the strange alien box in *Whatever Happened to Sarah Jane?*, showing Maria Jackson. Sepia flashbacks of Sarah Jane's parents were also seen at the end of Part Two, while the appearance of the police box was underscored by elements of the Doctor's theme established in the 2005 *Doctor Who* episode *Rose* by composer Murray Gold. Additional Dialogue



"The story pushes Sarah Jane and Luke as characters to the absolute limit..."

Gareth Roberts



event that included an exhibition in London which ran for around five months from May 1951), and Sarah Jane exploring along College Street. In Episode 10, Sarah Jane and Luke then looked along the deserted street, and Barbara and Luke were recorded having emerged from the Abbey. Poor weather then meant a change of plans; rather than continue outdoors with Sarah Jane using her sonic lipstick on Eddie's car, Barbara and Eddie's fateful departure, and Rani calling out from the Abbey, the team instead moved inside the village hall – actually the town hall on Church Street – for the scene of Eddie and Barbara being horrified by Rani's comments – a sequence scheduled for the following day.

The plan for recording from 8am to 6.30pm on Tuesday 29 was to start in the village square again, move around the hamlet to Burial Lane, and then end up in the village hall again in the afternoon. The deferred scenes from the previous day were picked up on first, but wet weather again prevented taping the Trickster turning to dust and Luke holding his baby mother, or the scenes of Luke and

10 covered the confrontation of the Trickster at the Abbey.

Thursday 31 found the crew at Beaupre Castle and St Mary's Church in Cowbridge where the medieval ruins were perfect for the scene set at the Abbey. After this, rather than return to Llantwit Major as planned, the outstanding sequences of Sarah and Luke approaching the village and discovering the police box were taped at the nearby Beaupre Farm to the south of the ruins.

The final day of production on *The Sarah Jane Adventures Series II* was scheduled to be Friday 1 August. Work started at Clinton Road and the Smith household where Luke caught his mother trying to sneak out at night (with a suitable blackout tent)



Recording was then performed on Tuesday 7 October.

In the lead-up to transmission on CBBC, the afternoon of Saturday 15 November saw Elisabeth Sladen, Daniel Anthony and Tommy Knight performing a signing of associated books and CDs at Borders on Oxford Street in London, with Elisabeth also hosting a special storytelling session.

Sunday 16 November then saw the compilation repeats of the first series return to BBC One, offering viewers a chance to see *Whatever Happened to Sarah Jane?* at 3.20pm (3.40pm on BBC One Scotland) as a lead in to the sequel story. A week later, Holly and Dunceton needed Sarah Jane's help to find their missing caravan before introducing Part Two on CBBC.

THE TEMPTATION OF SARAH JANE SMITH

BY GARETH ROBERTS

CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde

Langer, Anjli Mohindra Rani Chandra, Mina Anwar Gita Chandra, Ace Bhatti Harsh Chandra [2], Alexander Armstrong Mr Smith, Rosanna Lavelle Barbara Smith, Christopher Pizzey Eddie Smith, Paul Marc Davis The Trickster, Jimmy Vee The Grasko, Georgie Glen Mrs King, Robert Madge Oscar, Andrew Bullivant PC Ferguson [2], Philip Hurd-Wood Voice of the Grasko.

UNCREDITED: 16 Unknown Shoppers; 4 Unknown Kids; 56 Unknown 1951 Crowd; Emily & Isabella Brown Baby Sarah Jane; Mandy,

Samantha, Howell, Ian, Bethlehem, Rachel, Ian 1951 Crowd; Catherine Evans Double for Sarah Jane Smith; Aime, Susan, Wayne, Aleta, Yvette, Craig, Mathew, Danny, Nadia Slaves; John Walker,

Toby Lapper Unknown; Nicole Clark, Hannah Welch, Claire Hilda, Tara Smith, Stephen Bracken-Keogh, Nick Wilkes, Darryl Adcock, Nick Cater Crowd ADR.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART) A1
The Temptation of Sarah Jane Smith Part One	17 November 2008	5.15pm-5.40pm	28'16"	0.48M (1st)
The Temptation of Sarah Jane Smith Part Two	24 November 2008	5.15pm-5.40pm	27'51"	0.59M (1st)

BBC ONE REPEAT BROADCASTS

The Temptation of Sarah Jane Smith Part One	24 November 2008	4.35pm-5.00pm	28'16"	0.72M	82
The Temptation of Sarah Jane Smith Part Two	1 December 2008	4.35pm-5.00pm	27'51"	0.80M	85



ENEMY of the BANE

Synopsis

Mrs Wormwood is on the run from her own people, the Bane, following her previous defeat at the hands of Sarah Jane. Confronted by the journalist, Mrs Wormwood reveals that the Bane are seeking to reunite the immortal Horath's consciousness with his body, which is hidden on Earth. With the help of her old friend Sir Alistair Lethbridge-Stewart, Sarah Jane 'borrows' the Tunguska scroll from UNIT's Black Archive, in the hope that it will lead them to Horath's resting place. The disgraced Sontaran Commander, Kaagh, is working for Mrs Wormwood and forces Sarah Jane to surrender the scroll. Kidnapping Luke, Mrs Wormwood and Kaagh head for an ancient stone circle where Horath's body is buried. Mrs Wormwood opens the portal in the circle, but Kaagh realises that she intends to double-cross him. Kaagh pulls Mrs Wormwood into the portal with him which closes, sealing them in forever.

Radio Times

Mon 1 Dec 08 Part One: Mrs Wormwood returns, seeking Sarah Jane's help.

Mon 8 Dec 08 Part Two: Mrs Wormwood and Kaagh show their true colours.



The finale of Series II was to be a story featuring a combination of elements from Sarah Jane's past; like *The Lost Boy*, it would see the return of old enemies, including one from the start of the current series. Writer Phil Ford's tale would see the gang pitted against not only Mrs Wormwood of the Bane from *Invasion of the Bane* – a character co-owned by Russell T Davies and Gareth Roberts – but his own creation of Kaagh, recently seen in *The Last Sontaran*. There was also a desire to have Sarah Jane work with another figure from *Doctor Who*, and this eventually was settled upon as Alistair Lethbridge-Stewart, the former head of UNIT who had appeared regularly in the parent series from 1968 to 1975. Nicholas Courtney,



largely devoted to Episodes 11 and 12 which would be recorded before the bulk of Episodes 9 and 10. It was a day back at Upper Boat for the team working a standard 8am to 7pm schedule, first of all on the sets of the Chandra household – ie kitchen and dining room – for Rani talking on the phone with her mum in Episode 11; Anjali Mohindra also recorded all her dialogue for the call to be played back later into the scenes at Bloomin'

back at the quarry from 8am to 6.30pm to finish off the scenes started the previous day at the circle. They then taped the material with Sarah Jane and the gang arriving on the scene. For some of the action sequences, a second camera was used, and these were mounted on quad bikes to allow rapid tracking shots of the characters. The same day, the final scenes were rewritten in pink revisions.

The venue of the Lexington Road Industrial Estate was found at the Usk Valley Business Park in Pontypool, previously seen in various *Doctor Who* stories including the ATMOS factory over-run by Sontarans in the 2008 episodes *The Sontaran Stratagem* and *The Poison Sky*. Between 8am and 6.40pm on Wednesday 2 July, the BBC crew recorded the sequences of Sarah Jane and Rani finding the entranced Gita and the attack by the Bane with Mrs Wormwood retaliating against her own kind with an iron bar. Maxine Whitaker doubled for Elisabeth Sladen in shots of Sarah Jane being grabbed around the ankle by a Bane tentacle and dragged away. The company Rockwood Animals provided a rat and handler to add extra atmosphere to the abandoned complex.

Another day at the business park from 8am to 6.30pm on Thursday 3 began recording with the arrival of Sarah Jane's Nissan at Lexington Road and Mrs Wormwood's return to the abandoned

"I had such a ball on the show last time that I was delighted to return..." Samantha Bond

who had played the part on and off for 40 years, confirmed his availability. "I was delighted to bring back the Brigadier, because he's marvellous and Nick Courtney's wonderful," Phil told *Doctor Who Magazine*.

With the use of Lethbridge-Stewart, a fee was paid to writers Mervyn Haisman and Henry Lincoln who had devised the character for the 1968 serial *The Web of Fear*, while a similar payment was again made to the estate of Robert Holmes covering the appearance of a Sontaran.

Nicholas Courtney took on the assignment for the spin-off series at five days notice, joining the rest of the cast to go through the script on Monday 23 June. "It was really a very special day when we welcomed Nick to Cardiff to attend the readthrough," producer Nikki Smith commented to DWM. Nicholas was reunited with his old friends Elisabeth Sladen and director Graeme Harper, and already knew Daniel Anthony and Tommy Knight from when they had all been guests at the Oncoming Storm event.

The shooting scripts for *The Sarah Jane Adventures II* Episodes 11 and 12 were then issued on Tuesday 24 June.

Recording on Block Three began on Thursday 26 June with a day

Lovely. After that, Episode 12 sequences of Gita entering while Hareesh was cooking and Kilburne addressing the Chandras were recorded. For the rest of the day, director Graeme Harper and his crew recorded some material for Episode 9.

The following week, Monday 30 June saw another early start with the crew leaving Upper Boat at 6.40am to record at the windy location of Trefil Quarry near Tredegar on the edge of the Brecon Beacons from 8am to 6.30pm. The team got to work on sequences with the Bloomin' Lovely van driving along – with stunt arranger Abbi Collins doubling for Elisabeth Sladen as Sarah Jane in the shots where the vehicle was required to slide to a stop. At the same time, Anthony O'Donnell was again undergoing his three-hour transformation into the Sontaran,

Kaagh by prosthetics expert Kate Walshe of Millennium FX. With the alien prepared, work moved on to the BBC's circle of six standing stones and an altar. There the focus was on Kaagh dragging Luke from the car and then Luke approaching the altar with the scroll. This day also saw the return of Samantha Bond as the untrustworthy Mrs Wormwood, the Bane invader from the very first episode of the drama series.

The same day, CBBC started a re-run of the first series at 5.15pm on Mondays with *Revenge of the Sliitheen*.

The next day, the crew was

factory taped first, along with other exterior scenes. The team then moved indoors for the shots of Kaagh with his Pod, and Mrs Wormwood talking to her 'son'. Following this, a team from Any Effects was on hand to provide the bangs and flashes as Kaagh fired his laser gun after the fleeing Luke.

On Friday 4 July, the material with Sarah Jane and Rani in UNIT's Black Archive was taped

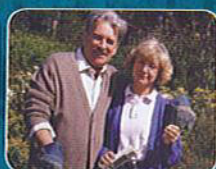
Shooting script



Major Cal Kilburne of UNIT was described as 'thirties, hard as nails, but loves his UNIT uniform'. The script spanned a day, starting on Night 1 – a Saturday – with the kidnap of Gita Chandra, and the bulk of the adventure happening on Day 2. In the finished programme, the date on Mrs Wormwood's cheque – drawn against the fictitious Mercian Bank – was apparently 20 November 2009, which is a Friday.



Connections



Left: Brigadier Lethbridge-Stewart at home; Above 1: The Brigadier back in his UNIT days in *The Invasion*; Above 2: Alistair and his wife, Doris; Above 4: Queen Victoria.



and commented that she disliked the taste of the Bubble Shock drink marketed by the Bane in *Invasion of the Bane*. On meeting Rani, Mrs Wormwood commented on her replacing Maria, whom she knew had moved to America since *The Last Sontaran*. Although established in omitted material from *The Day of the Clown*, it was mentioned that Gita worked at a flower shop called Bloomin' Lovely. Clyde also recalled his reunion with his

M

ajor Kilburne indicated that he had read most of UNIT's files on Sarah Jane; this would have covered stories such as *The Time Warrior*, *Invasion of the Dinosaurs*, *Planet of the Spiders*, *Robot* (1974/75), *Terror of the Zygons*, *The Android Invasion* (1975) and *The Seeds of Doom*.

In conversation with Mrs Wormwood, Sarah Jane remarked that, as in their previous



"You really respect Nick. He's such a lovely guy. He's brilliant." Anjli Mohindra

encounter, she was still operating from "factory units", and that Mrs Wormwood was now a fugitive from her own race because of her earlier failure. Luke's nightmares also recalled moments from *Invasion of the Bane* which were illustrated with clips from the Special.

Rani recalled her mother falling under Mr Trueman's influence in *Secrets of the Stars*,

father in *The Mark of the Berserker*. Commander Kaagh returned again, referring to his homeworld of Sontar and how Sarah Jane and his friends had robbed him of his military respect in *The Last Sontaran*, as well as continuing to use the Sontaran battle-cry established in *The Sontaran Stratagem*. In an edited line of dialogue, Sir Alistair commented on how the Tenth Sontaran Battle Fleet had been blown out of the sky in *The Poison Sky*.

Having been referred to in earlier adventures such as *The Last Sontaran*, UNIT

Lords in *Spearhead from Space* (1970), Brigadier Lethbridge-Stewart and UNIT featured regularly through to *The Seeds of Doom*, although the Brigadier had last been seen in *Terror of the Zygons* by which time he had helped the Doctor alongside Sarah Jane. Following this, the Brigadier was then seen in retirement in *Mawdryn Undead*, *The Five Doctors* in which he was reunited with Sarah Jane, and *Battlefield* (1989). Since then, Nicholas Courtney had played the Brigadier in productions such as the Doctor Who-themed *Children in Need* story *Dimensions in Time*, two BBC radio serials entitled *The Paradise of Death* and *Doctor Who and the Ghosts of N Space*, the independent video *Undertime*, various Big Finish audio productions including *Minuet in Hell* (2001) and the company's UNIT series, and even the Channel 4 comedy show *Harry Hill* (2000). In *The Poison Sky*, UNIT's Colonel Mace had made

He may be older, but the old steel is still there.' The Brigadier was specified as driving 'an elderly but pristine Bentley', a British manufacturer of quality cars since 1919.

Sir Alistair recalled his time at UNIT combating Daleks in *Day of the Daleks* (1972), Cybermen in *The Invasion*, Autons in *Spearhead from Space* and *Terror of the Autons* and Zygons in *Terror of the Zygons*. Kilburne referred to Sir Alistair having a wife, and the Brigadier had been shown to be married to Doris in *Battlefield*. The UNIT officer also made reference to his elder's mission to Peru, referring to events during the time of the ATMOS incident in *The Poison Sky* when Colonel Mace commented that Sir Alistair was stuck in Peru. Sir Alistair referred to the world now knowing about aliens. By comparison, during his UNIT days, many of the alien encounters for the Brigadier had been kept secret from the public with

now featured fully in this latest escapade. Previously mentioned in *Revenge of the Slitheen*, Alistair Gordon Lethbridge-Stewart made his return after many years. The character had first appeared as Colonel Lethbridge-Stewart in the adventure *The Web of Fear*, he then returned – promoted to Brigadier – as the head of UNIT in the UK later that year in *The Invasion*. When the Doctor was exiled to Earth by the Time

reference to "Sir Alistair" when talking to the Doctor, confirming the knighthood. His status as UNIT's special envoy was now confirmed.

The reunion between Sarah Jane and Alistair Lethbridge-Stewart was written to take place in 'a very large Victorian conservatory, a jungle of exotic plants. Among them, an elderly gent tends the plants lovingly. There's a sense of peace here... The elderly gent turns – it's Brigadier Sir Alistair Lethbridge-Stewart.

cover-ups, which the Doctor had discussed in *Remembrance of the Daleks* (1988). However, since the events of *The Christmas Invasion* in particular, twenty-first-century Earth was now far more aware of the existence of aliens.

Sarah Jane commented on how Queen Victoria knew about aliens, referring to the nineteenth-century British monarch's encounter with an alien werewolf in Scotland in 1879, as seen in *Tooth and Claw* (2006).



during the morning at the Collection Centre of the National Museum of Wales at Heol Crochendy Parc, Nantgarw. After this, the team returned to Upper Boat for lunch. During the afternoon, various effects shots were taped, including Mrs Wormwood turning into a Bane at the industrial estate, green screen shots of Sarah Jane and Rani with the archive terminal, and also the shots of Mrs Wormwood and Kaagh falling into the black hole. For the latter, Jack Steed doubled Anthony O'Donnell as the Sontaran.

With rain forecast for Monday 7 July, the crew – visited by writer Phil Ford – worked at the studios, starting with Luke's nightmare and continuing on the attic set with Mrs Wormwood entering Sarah Jane's den and being left

contained in a forcefield to talk to Luke, as well as Clyde and Sarah Jane learning about White Barrow from Mr Smith. That afternoon, Nicholas Courtney arrived at the studio for costume fitting and make-up tests, while for the next few days Graeme Harper was to be trailed by two other directors, Tariq Ali and Richard Senior.

Nicholas Courtney resumed his role as the former Brigadier on Thursday 8 July when recording began at Sir Alistair's home in a house on Marine Parade in Penarth. By late morning the reunion between Sarah Jane and Sir Alistair was complete, and the crew moved on to Cornerswell Road in Penarth where a blackout had been erected around the premises which had been dressed as Gita's flower shop, Bloomin' Lovely.



• *Opposite page 1: Luke's been having nightmares...*

• *Opposite page 2: Rani and Sarah Jane find Gita in a trance.*

• *Opposite page 3: This is a very powerful ring...*

• *Opposite page 1: ... which belongs to Mrs Wormwood.*

• *Left: The Brig takes charge of a messy situation.*

• *Below 1: Mrs Wormwood meets up with another of her kind – and it's hungry!*

• *Below 2: Sarah Jane finds the scroll of Horath.*

• *Below 3: Clyde and Luke get splattered in bits of Bane!*



The dark tent allowed the opening night-time sequences to be taped first – with Rani's earlier telephone dialogue played back – after which the blackout was removed for the arrival of Sarah Jane, Luke and Clyde to investigate Gita's disappearance.

The BBC crew spent the drizzly Wednesday 9 back at the flower shop, completing the gang's arrival in Part One before moving onto the sequences for Part Two, including the smashing of the sonic lipstick by Kaagh. Choreographer Ailsa Berk was present to help Anthony O'Donnell with his alien movements, and during the afternoon the Sontaran attracted the attention of children from the school just down the road. After the main recording for the day was completed, a splinter unit returned that night and recorded the opening shot of Bloomin' Lovely between 9.30pm and 11pm.

The familiar venue of Clinton Road again featured as the Smith home on Bannerman Road from 8am to 7pm on Thursday 10, starting with Rani's distressed arrival over breakfast, and continuing with Clyde and Luke discussing Mrs Wormwood in the kitchen. Following this, the crew moved outdoors for Gita's return home to Number 36 and Luke coming face to face with his nightmare. The scene of Sarah Jane and Rani departing for Sir Alistair's was relocated from the house's driveway to the hallway, and work concluded with Clyde answering the door to a charity collector who was not what she seemed. Blue script revisions for Episode 12 were issued covering the early scenes on Bannerman Road and Mrs Wormwood's rendezvous with Kaagh.

A similar day was scheduled back at Bannerman Road on Friday 11, while back at Upper Boat,

Nicholas Courtney was rehearsed in his handling of Sir Alistair's Bentley by Abby Collins. On location, the cliffhanger for the story was recorded with Bane, Sontaran and buckets of green goo (coloured flower and water paste) thrown by Any Effects. Journalists – including DWM's Benjamin Cook – were invited to see the day's work and interview the cast while other scenes recorded included Gita encountering Major Kilburne and

Clyde checking around Sarah Jane's home. Yellow revisions to Episode 12 were issued with changes to Sir Alistair's confrontation with Kilburne.

The following week of recording began again at Bannerman Road, with the crew's Monday schedule flexible enough to allow them to duck indoors and record the scenes in Sarah Jane's lounge if the weather turned against them. Work began outside with Sarah Jane, Rani and Sir Alistair waiting in the road, and then continued with the concluding scenes as the gang said goodbye to Sir Alistair. Other scenes included Sarah Jane borrowing Gita's van and Sarah Jane and Luke leaving the Chandras'. The lounge scenes were also recorded on this day, with Abbi Collins closely supervising the overpowering of Major Kilburne.

Recording between drizzle from 8am to 6.40pm on Tuesday 15 July took place on the Pickeston Site at the Ministry of Defence's former RAF station,

Connections



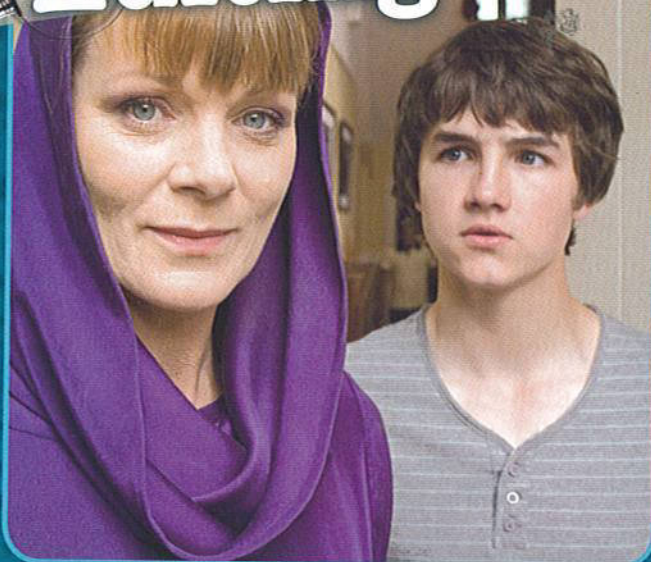
Rani referred to cover-ups of alien contact by means of Roswell, the apparent recovery of alien materials from near the city of Roswell in New Mexico by the US military in July 1947. As scripted, the sequence with Sarah Jane

and Rani at UNIT's Black Archive was originally completed with their escape rather than intercut with the events back at Bannerman Road as in the finished programme.

The Tunguska Scroll was named after a region in Russia. It was here that on 30 June 1908, a powerful explosion

took place, believed to be the result of the impact of a comet or meteorite fragment. When Commander Kaagh was revealed in Episode 11, the script noted 'NB pronounced Karg'. In an edited sequence from Episode 12, Clyde described hiding at Bloomin' Lovely as "not very Bonnie and Clyde"; this was a reference to the criminals Bonnie Parker and Clyde Barrow who captured the attention of the American press with their exploits from 1931 to their shooting by police officers in 1934. Similarly in another excised moment from Episode 12, Mr Smith linked up with CIA satellites, referring to the orbiting device used for surveillance by the Central Intelligence Agency of the United States. Mr Smith tracked the scroll to the A786; the real A786 is in north east Scotland.

Editing



Various edits were made to both episodes for timing reasons. In Part One, when Haresh said that he didn't know how Sarah Jane could help, she volunteered, "Well, I'll do whatever I can. Stick the kettle on. Anything." After Sarah Jane said that she was going to check Bloomin' Lovely, Rani replied, "I'll get the keys." "No. You stay here with your father. He needs you," smiled Sarah, adding, "I have my own key." Clyde's comment about the cheque being a red herring originally saw him adding, "It's not a fish, Luke." "I know," replied Luke. "A literary device used to mislead the reader in detective fiction. The term is derived from a method of training hunting dogs." "Yeah," said Clyde. "Do you want to give Mr Smith a chance now?"

When Sarah Jane quipped on not being past her sell-by date, Mrs Wormwood originally replied, "No, I'm sure you would still make a very satisfying Bane brunch." After Rani led her mum away from Mrs Wormwood back on Bannerman Road, Gita told her daughter, "I don't understand. I've never gone sleepwalking before. Then again, I suppose, if I'm asleep – how would I know?" At this moment, Haresh emerged from the house, embracing his wife with relief while Sarah Jane and the others crossed the road. Mr Smith originally informed Sarah Jane that the relic relating to Horath was a scroll "salvaged from the wreck of a Prastaki trading vessel which crashed in the Russian Tunguska Basin in 1908."

When talking to Sir Alistair, Kilburne asked "How's the leg today?" with reference to the Brigadier's walking cane. "Same as every day," replied his superior. "A ruddy nuisance."

Discussing his mission in Peru for UNIT, Sir Alistair told the Major, "The Chupacabra is an urban legend. Nothing more. Doesn't UNIT have enough aliens to shoot at these days without chasing shadows?" This referred to an allegedly unknown animal which killed livestock, apparently sighted in Puerto Rico and Mexico since the early 1990s. When Kilburne observed that he was only Level Two security with UNIT, Sarah Jane replied, "That's military bureaucracy for you, Major."

In Sarah Jane's kitchen, Clyde moaned, "Can't believe that Rani gets to go to UNIT and I'm stuck here." "You didn't have to stay," noted Luke. "I promised your mum I'd keep an



eye on things," explained his friend. "I don't need baby-sitting," protested Luke. "I'm not a baby, I never was." "This must be pretty weird for you," said Clyde, sensing his friend's distraction and gesturing up to the attic. "Her coming out of the woodwork. Almost like my dad turning up on the doorstep." Hesitantly, Luke explained, "She's not my mother, Sarah Jane is. She made me who I am. But Mrs Wormwood created me. She gave me life. Did it confuse you when you met your dad again?" "And some," agreed Clyde. In the attic, when Mrs Wormwood observed that Luke often felt isolated, he asked "When you invaded other planets, did you create others like me?" "You mean, do you have any brothers or sisters out there in the vastness of space?" asked Mrs Wormwood, before – sadly – saying, "No, Luke."

Before driving into the Black Archive Facility, Sir Alistair warned Sarah Jane, "I'm not quite the chap I used to be. Ruddy Katta Makhnu stinger in my leg. Good for nothing but a door stop for the last fifteen years." "What's happening?" asked Rani as lights flashed and a siren sounded in the vaults. "We must have tripped an alarm!" exclaimed Sarah Jane. As the duo escaped from the facility, they found that Sir Alistair's card no longer opened a locked door. "They've locked the place down!" gasped Rani. "That's what they think!" replied Sarah Jane as she aimed her sonic lipstick. Kilburne originally referred to Colonel Mace, the UNIT officer who worked with the Doctor in *The Sontaran Stratagem* and *The Poison Sky* when reporting that he secured the situation at the archive.

In Part Two, after Sarah Jane said a flower shop was the last place where UNIT would look for them, Clyde exclaimed, "Hiding out in a flower shop! It's not very Bonnie and Clyde,

is it?" "So who's Bonnie?" asked Luke. "That's the ticket, Luke," smiled Sir Alistair. "A sense of humour in difficult situations." "No, wait, slow down," explained Clyde. "Wise-cracks in the face of certain doom – that's my department. Luke really doesn't know who Bonnie and Clyde were." "Yeah," interrupted Rani. "Well everybody knows that Clyde was the one that made the tea." When Sarah Jane asked Mrs Wormwood how she saved Luke and Clyde, the Bane was taken aback, asking "What do you mean?" "She used the device on her finger," explained Luke.

"I thought the Sontarans had been blown out the sky," remarked Sir Alistair on seeing Kaagh. "Oh boy, Sarah Jane and the Brigadier versus Mrs Wormwood and Spud the Sontaran," commented Clyde, "it's a tag-team championship smackdown." "Your mouth is still out of proportion to your height, bug-hopper," retorted Kaagh before smashing the lipstick. After Mrs Wormwood indicated that she and Kaagh had scores to settle, Sarah Jane pointed out these were "With me. So leave the others out of it. Whatever you have in mind, let them go." "Let them go?" smiled Mrs Wormwood. "And where would they go to?" Later, after explaining how she showed Kaagh



the "bigger picture," she continued, "We could rule it all. Together. With the power of Horath, worlds will bow down before our throne."

A short scene in the Chandras' kitchen was cut before Gita went across the road to Sarah Jane's. "How are you feeling?" asked Haresh. "Better," assured his wife. "Who'd've thought I'd need to go to bed after spending half the night and the next day sleepwalking? Is Rani about?" "She went over to Sarah Jane's," explained Haresh. "I haven't seen her since. And look at me, I'm cooking dinner and we're one down again." "I'll go over and get her," smiled Gita. "Really ought to thank Sarah Jane properly for helping find me, or goodness know what sort of trouble I'd have got into."

When the Chandras talked to Kilburne, Haresh originally commented, "She's with Sarah Jane now. I'm sure she won't be long," as he gestured to his daughter's portrait. At the end of the scene, Kilburne again referred to the picture when he said, "You have a very pretty daughter. I can see where she gets it from." "Thank you, Major," giggled a delighted Gita. "Perhaps you'll see her later." "That would be perfect," smiled Kilburne. "Maybe we can all get together with Sarah Jane. For dinner. I'd like that."

After Sarah Jane observed that Mrs Wormwood didn't understand the concept

of motherhood, Sir Alistair replied, "I'm not so sure. She said Luke would be unharmed if you kept away. Maybe it's time I talked to Colonel Mace. He's not a bad chap. I'm sure I can explain things." "We don't have time for explanations," remarked Sarah Jane. "We have to get after them." "But if the scroll was the only way of finding Horath – if Mrs W's got it – how do we find them?" asked Clyde. "There's a way," confirmed Sarah Jane, "but we're going to need Mr Smith."

At the circle, after Mrs Wormwood taunted Kaagh the Shambles, she added, "And when I give you an instruction, you will obey me." Later, when she observed that she still needed him, she reminded him, "And you need me, because every Sontaran must have someone to follow. And you have no-one but me!"

When Clyde checked out Sarah Jane's garden at Bannerman Road, he originally reported: "I've checked everywhere. There's no sign of UNIT." Sir Alistair originally ordered Kilburne to release Clyde saying, "Let him go, he's just a boy." When the Major was out-manoeuvred by Clyde and Sir Alistair and fell on the chaise longue, Sarah Jane remarked "Brilliant, Clyde!" to which the youth quipped, "Sofa, so good!"

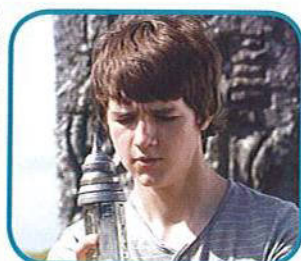
"Mr Smith, I need you!" called Sarah Jane as she and Clyde burst into the attic, with the Xylok remarking, "From the stress level of your voice, this must be a matter of some urgency." After Sarah Jane asked for a tracker on the Tunguska Scroll, the computer said, "I will up-link with available CIA satellites currently in position. Provided the alien technology is operational, the trace should take just a few moments." Back in the lounge, Sir Alistair told the restrained Kilburne, "You see, this is the problem with new UNIT. Everything is target practice to you. What's the point of homeworld security if you don't care about the people that live on it?" After Sir Alistair warned the sneering Kilburne to keep back, Rani asked, "So which world are you from?" "The same one that Mrs Wormwood is so determined to cheat out of the power of Horath," declared the Major, causing Rani to exclaim, "You're Bane!!" "I'm warning you, sir, keep your distance," warned Sir Alistair, brandishing his cane. "And make sure my car's all right!" called Sir Alistair after Sarah Jane and the gang when they departed in Gita's van.

After Luke commented on the force field between the stones, Mrs Wormwood told him, "Admire your talents of perception as I do, Luke, sometimes you can be just a little tedious." When the portal opened and Mrs Wormwood promised to show Luke things beyond his imagination, she continued, "Your place isn't here. It's with me, beyond the stars, rulers of the universe. What purpose is there in an empress without a prince, a mother without a son?"

Sarah Jane's closing speech originally began: "The universe is endless, the stars are countless and the possibilities of what might be out there, the worlds, the people, are beyond our wildest dreams – and perhaps our nightmares."



Top 1: Mrs Wormwood and Luke; Top 2: Gita is freed; Top 3: Kaagh and Clyde; Bottom 1: The Black Archive; Bottom 2: Old enemies!; Bottom 3: The stone circle.



Top 1: Kaagh and his ally, Mrs Wormwood, in her true form!

Top 2: Luke holds the conscience of Horath.

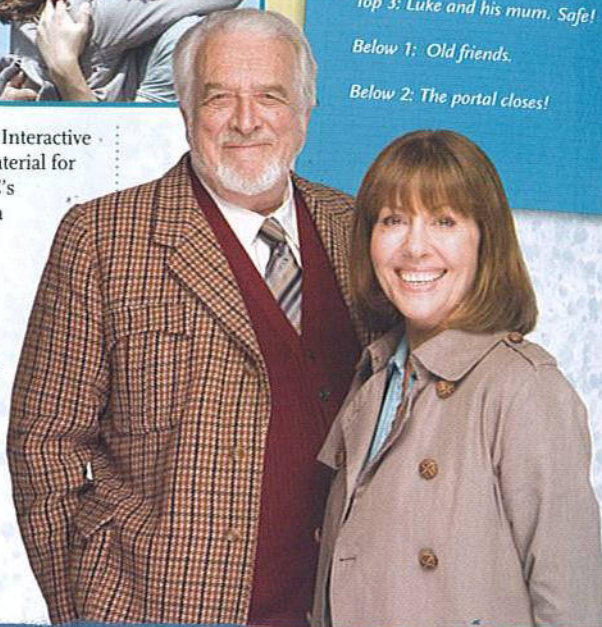
Top 3: Luke and his mum. Safe!

Below 1: Old friends.

Below 2: The portal closes!

the Black Archive. Around all this, BBC Interactive was present to record interviews and material for the series' website, a crew from the BBC's *Children in Need* were also around, and a photo-shoot of the main characters was staged for which Mina Anwar came in specially. By 7pm, all the main work on the second series was completed, with some pick-up shots conducted by the *Torchwood* crew at Upper Boat on Friday 5 September.

In Part One, appropriate clips from *Invasion of the Bane* were used to illustrate Luke's dreams about his birth and escape from the Bubbleshock factory, plus other flashbacks of the Bane Mother, Mrs Wormwood looking at her Archetype, and Luke recalling how he "was born running." Additional



MOD St Athan, in Barry as seen in various *Doctor Who* and *Torchwood* episodes. The exterior scenes at the Black Archive were staged here, including the exciting escape sequence during which stunt driver Derek Lea took over from Nicholas Courtney at the wheel of the Bentley. DWM Editor Tom Spilsbury was on set for the day to see the recording of this and other inserts involving the expensive motor car, as well as interior shots of Kaagh smashing open the door of the abandoned office in his pursuit of Luke. This effectively concluded the bulk of recording on Episodes 11 and 12, with director Graeme Harper's team now focussing on Episodes 9 and 10.

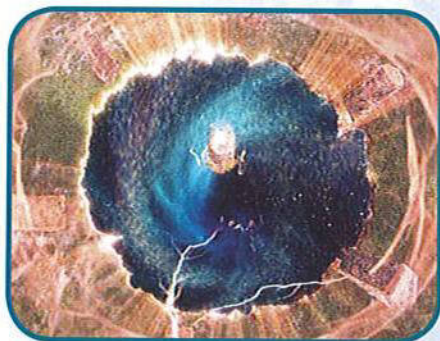
"It's a great cliffhanger, isn't it? It's a really naughty ending. It's sexy!"

Graeme Harper



With journalists on set to speak to the regular cast, the bulk of Friday 18 July was spent recording material with Yasmin Page and Joseph Millson as Maria and Alan for Episodes 1, 2 and 8 under director Joss Agnew, but Graeme Harper helmed a second unit to direct the scenes of Kilburne watching the security monitors in Episode 9.

On Wednesday 23 July, most of the attic scenes for Episodes 9 to 12 which featured only the regular line-up of Elisabeth Sladen, Thomas Knight, Daniel Anthony and Anjali Mohindra were taped. This included the final scene of the series, with Sarah Jane and her friends signing off for another year.



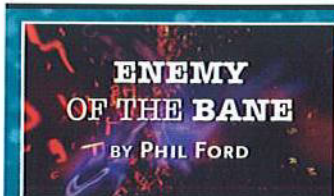
Dialogue Recording took place on Tuesday 7 October.

On Tuesday 25 November, the BBC Press Office issued a statement about CBBC programming which confirmed that 'Sarah Jane Smith (Elisabeth Sladen) returns for a third series of *The Sarah Jane Adventures* in Autumn 2009, produced by *Doctor Who* supremo Russell T Davies.' The following weekend, Elisabeth Sladen was one of the guests at the Chicago TARDIS convention in Illinois. *The Lost Boy* then received its BBC One repeat on Sunday 30 November at 3.20pm, expect for viewers in Scotland.

To promote Part One of *Enemy of the Bane*, the *Radio Times* ran a *Behind the Scenes* article entitled *Friends reUNITed* by Benjamin Cook. This focused on the return of 78-year-old Nicholas Courtney as the Brigadier with comments from Elisabeth Sladen ("He's a legend") and the actor's own observation on the older Sir Alistair: "Well, he's got fatter. But, he's a very decent chap, the Brig. Very trustworthy. That's why the Doctor liked him." Samantha Bond spoke about her return as Mrs Wormwood, and amongst the production photographs was a sequence showing Anthony O'Donnell being transformed into Kaagh.

Following her return from the US, Elisabeth Sladen opened in pantomime playing Mrs Darling in *Peter Pan* at the Windsor Theatre Royal from Wednesday 3 December to Sunday 11 January 2009. Scottish viewers were treated to the compilation of *The Lost Boy* at 2.55pm on BBC Two on Saturday 6 December. Early morning repeats of the first series of *The Sarah Jane Adventures* aired on CBBC at 7.30am on weekday mornings from Monday 8 December, while Part Two of *Enemy of the Bane* received a further re-run on Saturday 13 December at 5pm. Then, in the lead-up to Christmas, BBC Two repeated *Invasion of the Bane* at 9am on Sunday 21 December.

The final day of recording on *The Sarah Jane Adventures* Series II was Friday 1 August, with work starting at 8am. A pick-up shot of Sir Alistair waving as he drove away from Bannerman Road was taped first with a double for Nicholas Courtney at the wheel of the Bentley. After that, it was back to Upper Boat for the scene of Haresh worrying about his wife, and then various pick-up shots in the attic – including all the appearances of Mr Smith – plus shots of the computer screen at



CAST: Elisabeth Sladen Sarah Jane Smith with Tommy Knight Luke Smith, Daniel Anthony Clyde Langer, Anjali Mohindra Rani Chandra, Mina Anwar Gita Chandra, Ace Bhatti Haresh Chandra,

Alexander Armstrong Mr Smith, Samantha Bond Mrs Wormwood, Nicholas Courtney Sir Alistair Lethbridge-Stewart, Anthony O'Donnell Kaagh, Simon Chadwick Major Cal Kilburne.

UNCREDITED: Jai Gomer Lead Bane, Paul Bird, Marcus Elliott, Lorna Edwards Bane, Maxine Whitaker Stunt Double for Sarah Jane Smith, Derek Lea Stunt Double for Sir Alistair Lethbridge-Stewart, Dennis Gregory, Carl Thompson, Carrie Guard UNIT Soldiers, Kwabena Amponsa, Joe Malik, Chester Durrant, David Stock, Aimee Baldwin, Alex Wilson, Christian Lee, Richard Knott.

UNIT Soldiers, Angharad Baxter Charity Worker, Jeannie, Will Passers-by, Abbi Collins Stunt Double for Sarah Jane Smith, Jack Steed Stunt Double for Kaagh, Catherine Evans, Denise Giles Doubles

for Sarah Jane Smith, Lucina Cuplin Unknown, Hannah Welch, Claire Hilda, Tara Smith, Stephen Bracken-Keogh, Nick Wilkes, Darryl Adcock, Nick Cater Crowd ADR.

CBBC BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Enemy of the Bane</i> Part One	1 December 2008	5.15pm-5.40pm	28'06"	0.46M (1st)	
<i>Enemy of the Bane</i> Part Two	8 December 2008	5.15pm-5.40pm	28'04"	0.56M (1st)	

BBC ONE REPEAT BROADCASTS

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)	AI
<i>Enemy of the Bane</i> Part One	8 December 2008	4.35pm-5.00pm	28'06"	0.94M	79
<i>Enemy of the Bane</i> Part Two	15 December 2008	4.35pm-5.00pm	28'04"	0.82M	85



COMIC RELIEF

Synopsis

Sarah Jane's attic is breached when an Ambassador called Rahni teleports in. He commends Sarah and her friends for so successfully defending the Earth and presents them all with gifts. The diplomat's chronic flatulence leads Sarah and the gang to suspect the he is in fact a Slitheen – which he vociferously denies. K9 materialises but is clamped by Rahni, who then also immobilises Sarah and the children using the gifts he gave them. Rahni is indeed a Slitheen and on revealing his true form, he states his intention to steal Mr Smith and K9. Sarah Jane manages to break free using her sonic lipstick and restrains the Slitheen. Clyde throws Rahni's bowler hat at Mr Smith, tripping a switch which teleports the Slitheen away and releases K9.

To donate to Comic Relief, visit www.comicrelief.com or call 03457 910910.

Sarah Jane Smith

To help fight famine in Ethiopia, the charity Comic Relief had been established in 1985 by comedy writer Richard Curtis to raise funds to help change lives for the better across the world. Since 1988, the focus of

the fund-raising had been a Red Nose Day with benefit concerts; since 1989, every two years, the BBC broadcast a telethon during March which became the main event with contributions from many people across the entertainment world. Previously, in 1999, a comedy homage to *Doctor Who* entitled *The Curse of Fatal Death* had appeared in BBC's Comic Relief line-up, written by Steven Moffat. Ten years later, the world of *Doctor Who* was approached again for the 2009 event, *Funny for Money*, and something based on *The Sarah Jane Adventures* was suggested for the early evening when children would be watching.

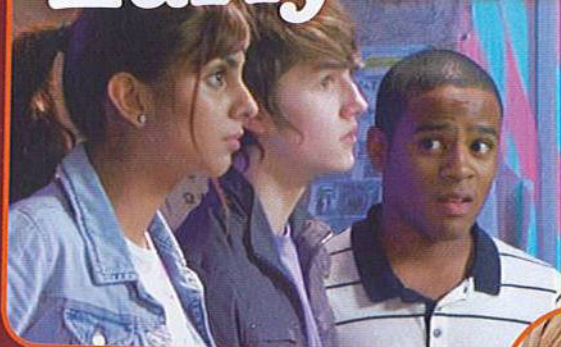
The new item was to be written by series regular Gareth Roberts, this time working with his co-writer from various other projects Clayton Hickman, a former editor of *Doctor Who Magazine*. As well as the characters from *The Sarah Jane Adventures*, a famous guest star appearing as a galactic ambassador would be revealed as being a Slitheen.

Scots comedy actor Ronnie Corbett had been entertaining professionally since the 1950s as a resident comedian on *Crackerjack*, a member of the team on *The Frost Report* and – most famously – between 1971 and 1987, he had starred alongside his friend and colleague Ronnie Barker in the sketch show *The Two Ronnies*.

The producer along with Nikki Smith – now professionally known under her married name of Nikki Wilson – was to be Brian Minchin, a script editor on *Torchwood* and *Doctor Who* who had produced *Belonging* and had become an associate producer on the series *Torchwood: Children of Earth*. The director was to be Joss Agnew, who had worked on Series II of *The Sarah Jane Adventures*.

On Friday 13 February it was announced that Ronnie Corbett would be joining the cast of *The Sarah Jane Adventures* for Red Nose Day. "It's an honour to get involved with Red Nose Day, and with Ronnie Corbett, K9 and an old enemy's return, we can promise Sarah Jane Smith's most extraordinary adventure yet!" said executive producer Russell T Davies in a press release which emphasised that a third series of *The Sarah Jane Adventures* was to enter production shortly.

Early Drafts



Relief co-host Fearn Cotton, and Clyde commented that it was unusual for them to be working so late as they had usually saved the world by 5pm. At the end of the sketch, the Ambassador revealed his robotic pet cat, Kit-10, which was terrified of K9.

In the Third Draft dated Monday 2 February 2009 after the casting of Ronnie Corbett, the gang heard music in the attic which Sarah Jane identified as the anthem of the Galactic Alliance; "What's that, a building society?" asked Rani. The Ambassador was 'dressed in pinstripe suit and bowler hat. He wears glasses. A large badge featuring the emblem of the Galactic Alliance on his lapel. He wears a necklace on a thong - from this hangs a small control panel.'



In the First Draft, the Ambassador was not envisaged as being played by Ronnie Corbett and was called Mandus Globulous Robulus, known as Mandy to his friends. He was 'dressed in voluminous silver robes and outlandish hat'; his gifts to the

gang were Woolworths vouchers which, as pointed out, were worthless since the Woolworths chain had gone into administration in late 2008. Sarah Jane and her friends had just prevented Jupiter from crashing into earth by spotting an ultramagnetic duplicate of BBC presenter and *Comic*

Jon Moore and Fiona Walsh of Millennium FX - and John Leeson as the voice of K9; Mat Irvine was again present with the original K9 prop. The title on the script by this time was *From Raxacoricofallapatorius with Love* (a play on the 1957 James Bond novel *From Russia with Love* by Ian Fleming), although this was not used on the finished programme; the alternate title offered by the writers was *Ron With the Wind*.

Joss Agnew, Nikki Wilson, Gareth Roberts, Clayton Hickman, Brian Minchin and Mat Irvine were interviewed on set by BBC Interactive for a behind-the-scenes internet feature. Producer/director Mike Maclaine of the *Comic Relief* crew was also on set along with another producer, Martin Dance, who was filming additional material, and also Benjamin Cook representing DWM.

In post-production, incidental music for the piece came from pre-existing tracks by Murray Gold. Scheduled for 7pm to 7.30pm on Friday 13 March - Red Nose Day 2009, the insert aired at around 7.25pm in the first segment of the live BBC One broadcast hosted by David Tennant and Davina McCall. The evening helped to raise a record amount of £57,000,000 to help disadvantaged people in the UK and in Africa.

"Lis Sladen, Ronnie Corbett and K9! It doesn't get better than this..."

Clayton Hickman



The item was recorded on the standing attic set at Upper Boat Studios from 8am to 7pm on Thursday 19 February in the gap between recording on *Planet of the Dead* and *The Waters of Mars* for *Doctor Who*. It was the first *Sarah Jane Adventures* material to be shot in high definition (although it was not broadcast in that format). All four regular cast members - Elisabeth Sladen, Tommy Knight, Daniel Anthony and Anjali Mohindra were required along with Ronnie Corbett and also Jimmy Vee - reprising his role as a small Slitheen with assistance from

Connections



in the BBC canteen. In the finished programme, the Ambassador also mentioned four candles; this was a reference to one of the *Ronnies'* most famous sketches, 'Annie Finkhouse?' written by Ronnie Barker (alias 'Gerald Wiley') from the edition of *Saturday 18 September 1976*. The Ambassador's comment "I look down on you Earthlings!" was a reference to the famous comedy sketch 'Class' by John Law and Marty Feldman which Ronnie had performed with Ronnie Barker and John Cleese in *The Frost Report ... on Class* on Thursday 7 April 1966.

The comment "We'll crunch the credit of the cosmos!" was a reference to the 'credit crunch' state of the world economy which had been causing global concern since 2007. Sarah Jane's "And it's goodnight from him," was Ronnie Barker's sign-off at the end of *The Two Ronnies*. The deely boppers given to the gang by the Ambassador were one of the main fund-raising items for that year's comic relief, along with the traditional red nose sported by K9 in the closing shots.

The Slitheen returned to the series from both *Revenge of the Slitheen* and *The Lost Boy*. Ronnie Corbett's character was originally called Ambassador Rahnius Globulous Robulus, although this was shortened to Rahnius in the finished show; known as Rahni to his friends, this allowed a gag at Rani's expense of them being "the two Ranis." Since Ronnie was a keen golfer, reference was made to

his character enjoying space golf with Brucifax and Tarbulon - a reference to like-minded entertainers Bruce Forsyth and Jimmy Tarbuck.

When the Ambassador said he always felt more comfortable in a chair, this was a reference to the 'Ronnie in the Chair' sequences from *The Two Ronnies* when Ronnie had told shaggy dog tales to camera, often meandering with phrases like "Now, that reminds me of a story I really must tell you..." or recounting events

COMIC RELIEF

BY GARETH ROBERTS
AND CLAYTON HICKMAN

CAST: Elisabeth Sladen Sarah Jane Smith, Tommy Knight, Luke Smith, Daniel Anthony, Clyde Langer, Anjali Mohindra, Rani Chandra, Alexander Armstrong, Mr Smith, Ronnie Corbett, The Ambassador, John Leeson, Voice of K9, Jimmy Vee, Slitheen.

BBC ONE BROADCAST

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART)
Comic Relief	13 March 2009	7.25pm-7.40pm	5'14"	8.3M



CREDITS

The main crew for the adventure – as given at the start of the episodes – is listed with each different story. The following is the list of credited – and some uncredited – crew members who have worked on *The Sarah Jane Adventures*, along with the shows they have worked on. There were no on-screen credits for the *Comic Relief* episode, *From Raxacoricofallapatorius with Love*, and the crew is indicated here with CR. 1.X refers to *Invasion of the Bane* with 1.1-1.10 covering the ten episodes of Series I and 2.1-2.12 covering the twelve episodes of Series II. For Series I, only roles marked * were included on the CBBC transmissions.

*Created by** Russell T Davies [1.1-2.12, CR]. *Written by** Russell T Davies & Gareth Roberts [1.X], Gareth Roberts [1.1-1.2, 1.7-1.8, 2.5-2.6, 2.9-2.10], Phil Ford [1.3-1.4, 1.9-1.10, 2.1-2.4, 2.11-2.12], Phil Gladwin [1.5-1.6], Joseph Lidster [2.7-2.8], Gareth Roberts & Clayton Hickman [CR]. *Producer** Susie Liggat [1.X], Matthew Bouch [1.1-1.2], Nikki Smith [2.1-2.12, CR as Nikki Wilson], Brian Minchin [CR]. *Director** Colin Teague [1.X], Alice Troughton [1.1-1.4], Charles Martin [1.5-1.6, 1.9-1.10], Graeme Harper [1.7-1.8, 2.9-2.12], Joss Agnew [2.1-2.2, 2.7-2.8, CR], Michael Kerrigan [2.3-2.6].

Co-producer Phil Ford [2.1-2.12]. *Sontarans created by* Robert Holmes [2.1-2.2, 2.11-2.12]. *Sir Alistair created by* Henry Lincoln & Mervyn Haisman [2.11-2.12]. *1st Assistant Director** Mark Hedges [1.X], Gareth Williams [1.1-1.4], Dan Mumford [1.5-1.6, 1.9-1.10; uncredited: 1.3], Mike O'Regan [1.7-1.8], Simon Morris [2.1-2.2, 2.7-2.8], Steffan Morris [2.3-2.6], Lloyd Elis [2.9-2.12; uncredited: 2.1-2.2]; uncredited: Sarah Davies [CR]. *2nd Assistant Director* Anna Evans [1.X-2.12]; uncredited: Heddi Joy Taylor [2.5]. *3rd Assistant Director* Alex Kaye-Besley [1.X], Sarah Davies [1.1-1.4, 1.7-1.8, 2.1-2.12; uncredited on 1.9], Frazer Fennell-Ball [1.5-1.6, 1.9-1.10]; uncredited: Rhian Salisbury [1.1-1.2], Heddi Joy Taylor [CR]. *Location Manager** Nicky James [1.X], Jonathan Allott [1.1-2.12], Iwan Roberts [2.9-2.12; uncredited on 2.1-2.2, 2.7-2.8]; uncredited: Rhys Griffiths [2.9, 2.11-2.12]. *Assistant Location Manager* Paul-Christian Reynish [1.X]. *Production Co-ordinator* Phillipa Cole [1.X-1.10, 2.3-2.6], Clare Rutteman [2.1-2.2, 2.7-2.12; uncredited 1.3, 1.5-1.6, 1.9-1.10, 2.3, 2.6]. *Production Secretary* Victoria Wheel [1.X]. *Continuity** Vicky Cole [1.X; uncredited on 2.3, 2.6], Nicki Coles [1.1-1.10], Llinos Wyn Jones [2.1-2.2, 2.7-2.12], Frances Mable [2.3-2.6]; uncredited: Susannah Binding [1.X], Annette Lauser [1.7-1.8]. *Script Editor** Simon Winstone [1.X], Lindsey Alford [1.1-1.10], Gary Russell [2.1-2.12, CR]. *Camera Operator* Steve Rees [uncredited: 1.9-1.10, 2.9-2.10;

uncredited 1.1-1.2, 1.7-1.8, 2.2, 2.6-2.8]; uncredited: Stuart Brereton [1.X, 1.9-1.10], Sian Elen Palfrey [1.1, 1.3, 1.4, 1.6-1.10], Alia [2.2], Tom [2.1-2.2, 2.7-2.8], Jenny Budd [2.9-2.10], Joss Lowe [1.9-1.10]. *Focus Puller* Matt Wicks [1.X], Steve Rees [1.1-1.4, 1.7-1.8, 2.1-2.12, CR; uncredited 1.9-1.10], Jamie Southcott [1.5-1.6, 1.9-1.10; uncredited 1.1-1.4, 1.7-1.8, 2.2, 2.7-2.8, 2.11-2.12], Tom Hartley [2.9-2.10; uncredited 1.6, 2.6]; uncredited: Shirley Schumacher [1.X, 2.9-2.10], Anna James [1.1-1.2, 1.5-1.8], Duncan Fowle [1.1-1.2], Chris Reynolds [1.1-1.3], Marcus Jennings [1.3, 1.6], Terry Bartlett [1.5, 1.9-1.10], Richard [1.6], Ant Hugill [1.7-1.10], Zac Halberd [2.1-2.2], Penny Shipton [2.5-2.6, 2.9-2.11]. *Camera Assistant* Rob Gilmore [1.X]; uncredited: Shirley Schumacher [1.X], Ray Swingle [1.1-1.3], Jon Vidgen [2.2, 2.6], Mani Blaxter Paliwala [2.5-2.6], Alia Bianco [2.7-2.8], Neal Ducane [2.12], Keith Bainton [2.9-2.10], Tom Hartley [CR]. *Grip* Clive Baldwin [1.X-2.8, 2.11-2.12], Dave Holliday [2.9-2.10; uncredited 1.1-1.3, 1.5-1.8, 2.11-2.12]; uncredited: Joe Smyth [1.X], John Robinson [CR]. *Boom Operator* Jeff Welch [1.X, 2.1-2.12, CR], Bradley Kendrick [1.1-1.10]; uncredited: Adam Ridge [1.7-1.8], Jon Thomas [2.11], Bryn Thomas [2.11]. *Gaffer (Lighting on *)* Brandon Evans [1.X], Mark Hutchings [1.1-1.4, 1.7-1.8, 2.1-2.2, 2.5-2.12; uncredited 1.9-1.10, CR], Steve Slocombe [1.5-1.6, 1.9-1.10, 2.3-2.4; uncredited 1.3, CR]. *Best Boy* Colin Powton [1.X]; uncredited: Steve Slocombe [1.1-1.4, 1.7-1.10, 2.2, 2.5-2.12], Rory Gray [1.1-1.3, 1.5-1.6, 1.9], Ben Griffiths [2.3-2.5]. *Electricians* Adam Vernon [1.X], Ian Jewels [1.X]; uncredited: Ben Purcell [1.X], Andy Loran [1.X], Ben Power [1.X], Nick Powell [1.X], Pat Crawford [1.1-1.2], Steve Hopkins [1.1, 1.4], Colin Hollaway [1.1, 1.4], Gary Owen [1.7-1.8], Chris Bird [1.7-1.8], Johnathan Cox [1.7-1.8], Gafn Riley [2.1-2.2]. *Stunt Co-ordinator** Abbi Collins [1.X-2.12]; uncredited: Ray Nicholas [1.6, 1.10]. *Choreographer* Ailsa Berk [1.9]. *Chief Supervising Art Director* Stephen Nicholas [1.X-1.10]. *Art Dept Production Manager* Jonathan Marquand Allison [1.X-1.10]. *Art Department Co-ordinator* Matthew North [1.X]. *Chief Props Master* Adrian Anscombe [1.X]. *Supervising Art Director* Tim Dickel [1.X], Matt North [1.1-1.10], James North [2.1-2.12]. *Standby Art Director* Lisa McDiarmid [1.X], Alexandra Marchant [1.1-1.6, 1.9-2.2, 2.7-2.8], James North [1.7-1.8; uncredited on 1.9-1.10], Ellen Woods [2.3-2.6], Ciaran Thompson [2.9-2.12]. *Design Assistants* Al Roberts [1.X], Rob Dicks [1.X]. *Storyboard Artist* Shaun Williams [1.X]. *Standby Props* Paul Turner [1.X], Paul Humbles [1.X], Phil Shellard [1.1-1.4, 1.9-2.2, 2.7-2.12; uncredited 1.7-1.8], Nick Murray [1.5-1.8, 2.3-2.6; uncredited 1.3, 1.9-1.10, 2.11]. *Property Master* Steve Wheeler [1.X]; uncredited: Paul Turner [1.X], Phil Lyons [1.1-1.4, 1.7-1.10], Paul Aitken [1.1-1.10, 2.2, 2.7-2.12],

Adrian Anscombe [2.3-2.5]. *Props Buyer* Sue Jackson-Potter [1.X]. *Prop Makers* Penny Howarth [1.X], Nick Robatto [1.X]. *Store Man* Garry Dawson [1.X]. *Forward Dresser* Mike Parker [1.X]. *Construction Manager* Matt Hywel-Davies [1.X]. *Graphics* BBC Wales Graphics [1.X-2.12]. *Costume Supervisor* Barbara Harrington [1.X], Arabella Rhodes [1.1-2.12]. *Costume Assistants* Katie Hill [1.X], Andrea Mear [1.X]; uncredited: Angela Jones [1.X], Becks [1.X], Sarah Jane [1.X, 2.9-2.10], Rob McGregor [1.X], Maria Jones [1.1-1.2, 1.4], Gemma Evans [1.1-1.3, 1.5-1.10], Rosie Flood [1.6, 2.1-2.12], Moira [1.7-1.8, 2.5-2.6, 2.9-2.10], Angharad [1.9-1.10], Layla [1.9-1.10], Ali [2.3-2.6, 2.9], Edwina [2.3-2.4, 2.9-2.10], Andi Mears [CR]. *Make-Up Artists* Gill Rees [1.X], Allison Sing [1.X; uncredited 1.1-1.4, 2.9-2.10]; uncredited: Steve [1.X], Beth Thomas [1.1, 1.4, 2.3-2.6], Ros Wilkins [1.7-1.10, 2.5-2.6], Sara Angharad [1.8], Julie Davies [1.7-1.10], Claire [2.3-2.6], Kate [2.3-2.4], Alison Webb [2.9-2.10], Marie [2.9-2.10], Cathey [2.9-2.10], Morag Smith [CR]. *Costing Associate* Andy Brierley [1.1-1.10]. *Assistant Editor* Tim Hodges [1.X as Editor's Assistant, 1.1-1.10], Lee Bhogal [2.1-2.2, 2.5-2.12], Matt Mullins [2.3-2.4]. *Post Production Supervisor** Chris Blatchford [1.X], Nerys Davies [1.1-2.12]. *Post Production Co-ordinator* Marie Brown [1.X-2.12]. *Special FX Supervisor* Danny Hargreaves [1.X]. *On Line Editors* Matthew Clarke [1.X], Mark Bright [1.X]. *Colourist** James Bamford [1.X], Jon Everett [1.1-2.10], Mick Vincent [2.11-2.12]. *On Set Visual FX Supervisor* Dave Bowman [1.X]. *3D Artist* Adam Burnett [1.X]. *2D Artists* Tim Barter [1.X], Loraine Cooper [1.X]. *Supervising Sound Editor* Paul McFadden [1.X]. *Dialogue Editor* Trevor Keats [1.X]. *Sound FX Editor* Jeremy Childs [1.X]. *Sound Editor* Mike Feinberg [1.1-1.4], Jeremy Childs [1.5-1.8], Doug Sinclair [1.9-1.10]. *Audio Post Production* Doug Sinclair [1.2-1.10 on * only]. *Sound Editing* Bang Post Production [2.1-2.12]. *Dubbing Mixer** Tim Ricketts [1.X, 1.5-1.6], Mark Ferda [1.1-1.4, 1.7-2.12].

*K9 originally created by** Bob Baker and Dave Martin [1.10].

*Title Music** Murray Gold [1.X-2.12]. *Music (credited as Composer on *)* Sam Watts [1.X-2.12]. *Casting Director** Anji Carroll [1.X], Andy Prior CDG [1.1-2.12], Andy Brierley [2.1-2.12]. *Production Accountant** Oliver Ager [1.X], Dyfed Thomas [1.1-2.12]. *Sound Recordist** Ray Parker [1.X], Brian Milliken [1.1-1.10], Julian Howarth [2.1-2.2, 2.7-2.12], Jeff Matthews [2.3-2.6; uncredited on 2.1-2.2, 2.9-2.10]; uncredited: Ron Bailey [1.X], Simon Koelmeyer [1.1-1.3], Bryn Thomas [CR]. *Costume Designer** Pam Tait [1.X], Stewart Meachem [1.1-2.12, CR]. *Make Up Designer** Emma Bailey [1.X-2.12, CR]. *Visual Effects** The Mill [1.X-2.2, 2.11-2.12], Craig Higgins [2.1-2.10, CR]. *Visual FX Producers* Will Cohen [1.X], Marie Jones [1.X]. *Visual FX Supervisor* Dave Houghton [1.X]. *Special Effects** Any Effects [1.X-2.12]. *Prosthetics** Millennium FX [1.1-2.12, CR]. *Editor** Mike Hopkins [1.X, 2.3-2.6], William Webb [1.1-1.4], Matthew Tabern [1.5-1.6, 1.9-1.10], Bobby Sheikh [1.7-1.8], Will Oswald [2.1-2.2, 2.7-2.8], Ceres Doyle [2.9-2.12]. *Designer* Kevin Woodhouse [1.X]. *Production Designers** Edward Thomas [1.X-1.10], Tim Dickel [1.1-1.10], Arwel Wyn Jones [2.1-2.12, CR]. *Directors of Photography** John Sorapure [1.X], Rory Taylor [1.1-1.8, 2.1-2.12; uncredited on 1.9-1.10, CR], Sian Elin Palfrey [1.9-1.10; uncredited on 1.1-1.4, 1.6], Ernie Vincze BSC [1.9-1.10; uncredited on 1.6]. *Production Manager** Debbi Slater [1.X-1.10; uncredited 2.1-2.6], Phillipa Cole [2.1-2.2, 2.7-2.12; uncredited 1.3, 1.5-1.6, 1.9-1.10]; uncredited: Jennie Fava [CR]. *Associate Producer* Debbi Slater [2.1-2.12]. *Production Executive** Julie Scott [1.X-2.12]. *Series Producer* Matthew Bouch [2.1-2.12]. *Executive Producers for BBC Wales** Phil Collinson [1.X-1.10], Russell T Davies [1.X-2.12, CR], Julie Gardner [1.X-2.12, CR].

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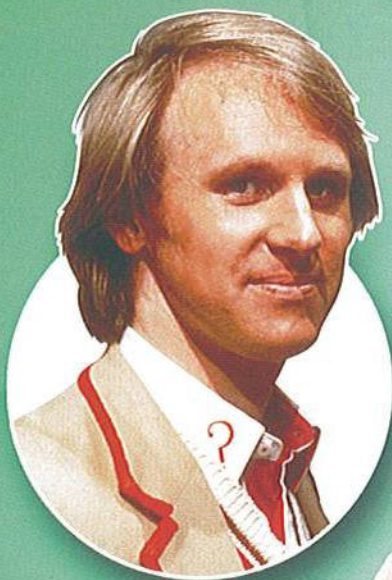
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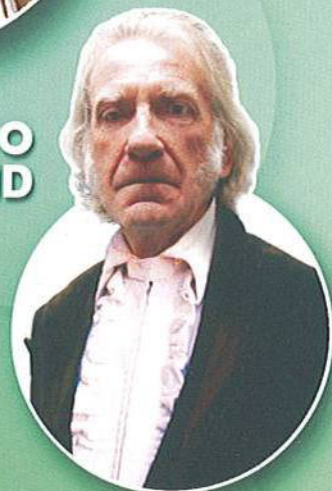


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Sarah Jane Smith

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